MAXIMUMROCKNROLL

NO. 171 AUGUST 1997 $3.00

RACE TRAITOR:

IN YOUR FACE OR GUILTY DISGRACE?

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 135, 148-150, 151 Pt 2, 155, 156 Pt 1, 156 Pt 2, 159, 161-166, 168-170 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Racetraitor

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)923-9814
Fax (415)923-9617

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

KNUCKLE HEAD-CD/BROTHER INFERIOR-LP	THE GOONS/BOILS-split EP
STACK-Mondonervaktion-EP	TOTALITAR-Multinational Marauder-EP
STITCHES-2nd Chance-45	ENDEAVOR/ENVY-split EP
SPAZZ-Sweatin' To The Oldies-CD	EBOLA-Imprecation-EP
DETESTATION-The Inhuman Condition-EP	SPAZZ/BLACK ARMY JACKET-split-EP

ROB COONS

ABUSE-Mordare-EP	EBOLA-Imprecation-EP
HELLNATION/REAL REGGAE-split EP	LITTLE PRINCESS-Song Collection-EP
NASHVILLE PUSSY-P.P.D.S.C.E.M.F.O.B.B.T.-EP	SPAZZ-Sweatin' To The Oldies-CD
SPAZZ/BLACK ARMY JACKET-split EP	STACK-Mondonervaktion-EP
SWALLOWING SHIT-Love Is The Act-EP	SMASH YOUR FACE-live

DR. DANTE

Jet-setting

JEFF HEERMANN

V/A-Riot City-LP	URINALS-Negative Capability-CD
STITCHES-2nd Chance-45	V/A-Lonestar Showdown Vol 1-EP
V/A-Bloodstains Across Sweden-LP	PARANOIDS-Vintage Piss & Vinegar-EP
NO-TALENTS-Talent Is A Crime-EP	MAD 3-Green Hornet-45
THE SLOBS-Down The Tubes-LP	RED FLAG 77/SPECIAL DUTIES-split EP

TOM HOPKINS

V/A-Food Not Bombs-LP	OBLIVIANS-live/AVAIL-live
KROOKID LEDDER YOUTH-A Reminder-10"	DEAD BOYS-Younger, Louder, & Snottier-LP
NASHVILLE PUSSY-P.P.D.S...-EP	DETESTATION-The Inhuman Condition-EP
JENNY PICCOLO-Information Battle...-LP	COMBAT WOUNDED VETERAN-EP
EBOLA-Imprecation-EP/BROTHER INFERIOR-LP	ABSOLUTION-CD/ENDEAVOR/ENVY-split EP

CAROLYN KEDDY

THE SLOBS-Down The Tubes-LP	VON ZIPPERS-Hot Rod Monkey-EP
NASHVILLE PUSSY-P.P.D.S.C.E.M.F.O.B.B.T.-EP	V/A-Lonestar Showdown Vol 1-EP
OBLIVIANS/TWO BO'S MANIACS-split EP	CAMPUS TRAMPS-Stick Around-45
EYELINERS-Confidential-CD	NO-TALENTS-Talent Is A Crime-EP
TAV FALCO & THE PANTHER BURNS-EP	RUMFORD-All Night Train Wreck-CD

RAY LUJAN

YUM YUMS-Sweet As Candy-LP	JAKKPOT-Hit Or Miss-45/STITCHES-2nd Chance-45
LUNG LEG-Hello Sir-10"	DISCOUNT-Her Last Day-EP
BASEMENT BRATS-Take Care-45	TURBONEGRO-Ass Cobra-CD
NO-TALENTS-Talent Is A Crime-EP	NOTHING COOL-Umluckiest Man-EP
ILL REPUTE-LP/EYELINERS-CD	GOB/ANOTHER JOE-split LP

TIMOJHEN MARK

BROTHER INFERIOR-LP/SPAZZ-Sweatin-CD	COMBATWOUNDEDVETERAN-11 Song 7-EP
EBOLA-Imprecation-EP/ENEMY SOIL-Ruins-EP	SPAZZ/BLACK ARMY JACKET-split-EP
EXCRUCIATING TERROR-Live At Gilman-EP	HANGNAIL/SLOTH-split-EP/Dogprint-#9-zine
HELLNATION/REAL REGGAE-split EP	JENNY PICCOLO-Information Battle-LP
NO TALENTS-Talent Is A Crime-EP	STACK-Mondonorvaktion-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

ALLAN MCNAUGHTON

NEKHEI NAATZA-Hail The New Regime-LP	LUNG LEG-Hello Sir-10"
VARUKERS-Murder-LP	V/A-Lo-Fi Must Die-EP
BROTHER INFERIOR-Anthems...-LP	SPAZZ-Sweatin' To The Oldies-CD
D-CONS-Can't Pull My Strings-EP	EBOLA-Imprecation-EP
JENNY PICCOLO-Information Battle-LP	AUNTIE CHRIST-Life Could Be A Dream-LP

JAH NELL

SPENT IDOLS/DEAD END KIDS-split LP	UNDER GIRL-Trade-EP
SMASH YOUR FACE-live	SCARED OF CHAKA-Automatic-EP
SEA MONKEYS-Wide Awake-EP	BLACK FORK-live
YUM YUM TREE-Glittering Prizes....-LP	RHODA-Revolting Sirensong-EP
DEAD BOYS-Younger, Louder & Snottier-LP	DRUG CZARS-Paranoid Delusion-EP

BRUCE ROEHRS

THE UNSEEN-Lower Class...-CD	DUCKY BOYS-CD/STITCHES-2nd Chance-45
DROPKICK MURPHYS/BRUISERS-split EP	FUCK-UPS-On The Road-EP/COCKSPARRER-CD
GRIFFIN-Age Of Innocence-45/	BRISTLES/WORKIN STIFFS-EP/BLANKS 77-CD
LOWER CLASS BRATS-Punks...-12"	REDUCERS-We Are The People-EP
V/A-Urban Soldiers-EP/JAKKPOT-Hit Or Miss-45	TEMPLARS-La Noche..-EP/DEAD BOYS-LP

LEAH URBANO

V/A-Food Not Bombs-LP/Dogprint-#9-zine	SPAZZ/BLACK ARMY JACKET-split-EP
ENEMY SOIL/REVERSAL OF MAN-split EP	BROTHER INFERIOR-Anthems...-LP
SPAZZ-Sweatin To The Oldies-CD	ABSOLUTION-Complete Discography-CD
Chain Reaction-#1-zine	UNIT 11:74-Incurable Spine Disease-LP
ENDEAVOR/ENVY-split EP	HECKLE-The Complicated Futility..-LP

JON VON

SINISTER 6-Sinisteria-LP	THE SLOBS-Down The Tubes-LP
YUM YUMS-Candy-LP	CAMPUS TRAMPS-Stick-45
SONIC DOLLS-Punk-45	BASEMENT BRATS-Happy Sound-45
NO-TALENTS-Talent Is A Crime-EP	NASHVILLE PUSSY-P.P.D.S.C.E.M.F.O.B.B.T.-EP
F.I.D.'S-4th Chord-EP	STITCHES-2nd Chance-45

RYAN WELLS

FIRST ALERT-TV Masturbation-EP	NO-TALENTS-Talent Is A Crime-EP
URINALS-Negative Capability-CD	DEAD BOYS-Younger, Louder, & Snottier-LP
STITCHES-2nd Chance-45	JERKS-Jerk Off-CD
MAD 3-Green Hornet-45	PENETRATION-Early Years-LP
SPLASH 4-Do The Earthquake-CD	THE SLOBS-Down The Tubes-LP

TIM YOHANNAN

JON COUGAR CONCENTRATION CAMP-10"	CAMPUS TRAMPS-Stick Around-45
PILLAGE PEOPLE-Shiny Happy People-EP	NO-TALENTS-Talent Is A Crime-EP
FIRST ALERT-TV Masturbation-EP	SPENT IDOLS/DEAD END KIDS-split LP
STITCHES-2nd Chance-45/DEAD BOYS-LP	PARANOIDS-Vintage Piss & Vinegar-EP
EAST COAST PANIC-Nowhere City-EP	V/A-Bloodstains Across Sweden-LP

REMA YOUNG

CRUSADERS-Fat Drunk And Stupid-CD	NASHVILLE PUSSY-P.P.D.S.C.E.M.F.O.B.B.T.-EP
CAMPUS TRAMPS-Stick Around-45	NO-TALENTS-Talent Is A Crime-EP
BASEMENT BRATS-Take Care-45	SPLASH FOUR-CD
MAD 3-Green Hornet-45	STITCHES-2nd Chance-45
BLANKS 77-Tanked And Pogoed-CD	BEAUTIFUL BERT-LP/THE SLOBS-LP

ZINE SHITWORKERS

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Jonathan Floyd
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Kenny Kaos
Mick Krash
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Timojhen Mark
Tobia Jean Minckler
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Jah Nell
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Harry Sherrill
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Dave Stevenson
Trixie
Leah Urbano
Max Ward
Ryan Wells
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#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. The Misfits, Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, 100,000 Bodybags, Squirtgun, Diabloliks, The Titans.

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#161/Oct '96. Jet Bumpers, Snuka, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunt, "Roots of Punk--Ohio '77.

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

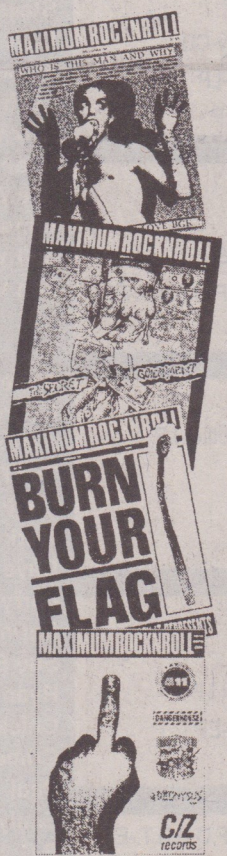
#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/August '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.



MRR IS LOOKING FOR A NEW ZINE COORDINATOR

Yep. We're looking for someone to come and share in the responsibility of running this zine. What exactly does that mean? We are looking for one person who is interested in being involved with Maximum on a large scale – taking on both the tedious work and an active role in deciding the direction of this zine.

The responsibilities include handling daily shitwork (mail, phones, advertising), layout, coming up with new ideas, instigating interviews and articles, harassing the shitworkers, taking the blame, and being responsible for the general direction of the magazine. You must be willing to move to San Francisco (unless you live here already) and make MRR a priority above friendship and, in some cases, above your own projects. Things like computer experience, proficient typing, and organizational skills are helpful, but being a fast learner could compensate for inexperience.

These are responsibilitiles shared by all the zine coordinators (well, just Jen and Tim). Specific responsibilities could include some screening and assigning of incoming records, and in general being involved with the record review section and ads that pertain to music. This means that you would need to generally agree with the musical content and direction of the magazine, and feel confident that you could continue it.

Now, here's the important stuff. On the personality side, we are looking for someone who is extroverted and outgoing, deals well with people (and strangers), likes going to shows, and knows a lot about records, bands, and music in general. The ideal person must be motivated and detail oriented, to the extent of being completely anal. Confidence and some degree of aggressiveness are also important, as well as the ability to put aside your needs and ego to balance the needs of the other shitworkers. You need strength and vision, but also sensitivty to others. Ability to work under pressure or in a demanding environment are also very helpful.

There are no age, gender, race, or hairstyle restrictions. Dreadlocks may be acceptable, but Birkenstocks are strictly forbidden (Tim won't budge on that one). Tattoos and piercings are optional. It also doesn't matter where you come from (though Jen, of course, will give special consideration to anyone from the Midwest, particularly Ohio).

We are not limiting this search to zine people only. However, it's awfully difficult to show quality, consistency, dedication, and commitment otherwise. If you are not a zine editor but are interested, it's up to you to come up with a creative way to demonstrate these things to us.

If this sounds like something you might be interested in and qualified for, please send us a letter telling us who you are, why you want to work with us, and why you think you should be the one. Your letter should also talk about what you have been doing for the last couple of years, and what your plans for the immediate future involve. Examples of your writing or work would also be a good idea to send. Please remember to include your phone number with your letter. Money and other bribes probably won't help you, the only possible exception to that being rare punk rock records (Tim is especially interested in foreign ones).

Please be warned that, first, this is a long term project. Second, there is not and never will be any monetary compensation involved. The only thing we can offer is living space at the MRR house. All other expenses are up to you. If you have any questions before you send in your letter, please call us here at Maximum HQ and talk to Jen or Tim.

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Please list alternates in case we're out of a particular issue. Price list is on previous page.

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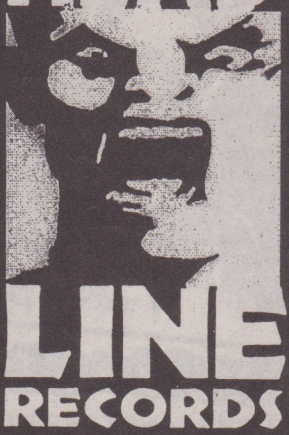

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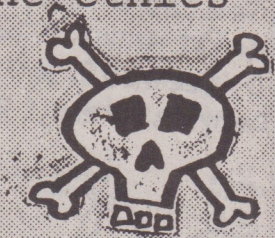

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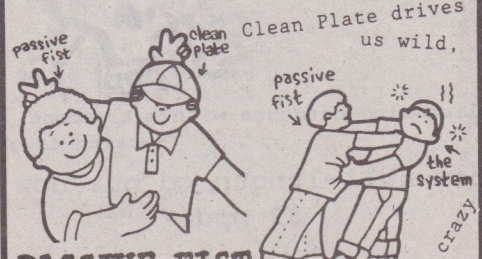
evolved to obliteration 7" 3.00
v/a start a riot LP/CD 7.00

We handle all mailorder for clean plate. Send a stamp for a complete list of Passive Fist and Clean Plate releases as well as a ton of other junk we distribute.

Send cash or Money Order payable to PAT MATHIS. Prices ppd in U.S. Outside the U.S. send IRC for our complete catelog & prices.



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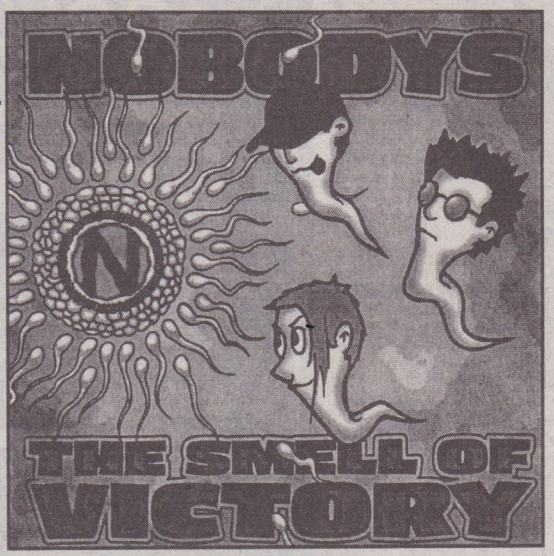
NOBODYS

HR622-lp/cd/cs



In Stores:
7/17/97

Nobodys

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Colorado porno-punk, produced by Warren Fitzgerald of the Vandals

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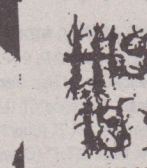

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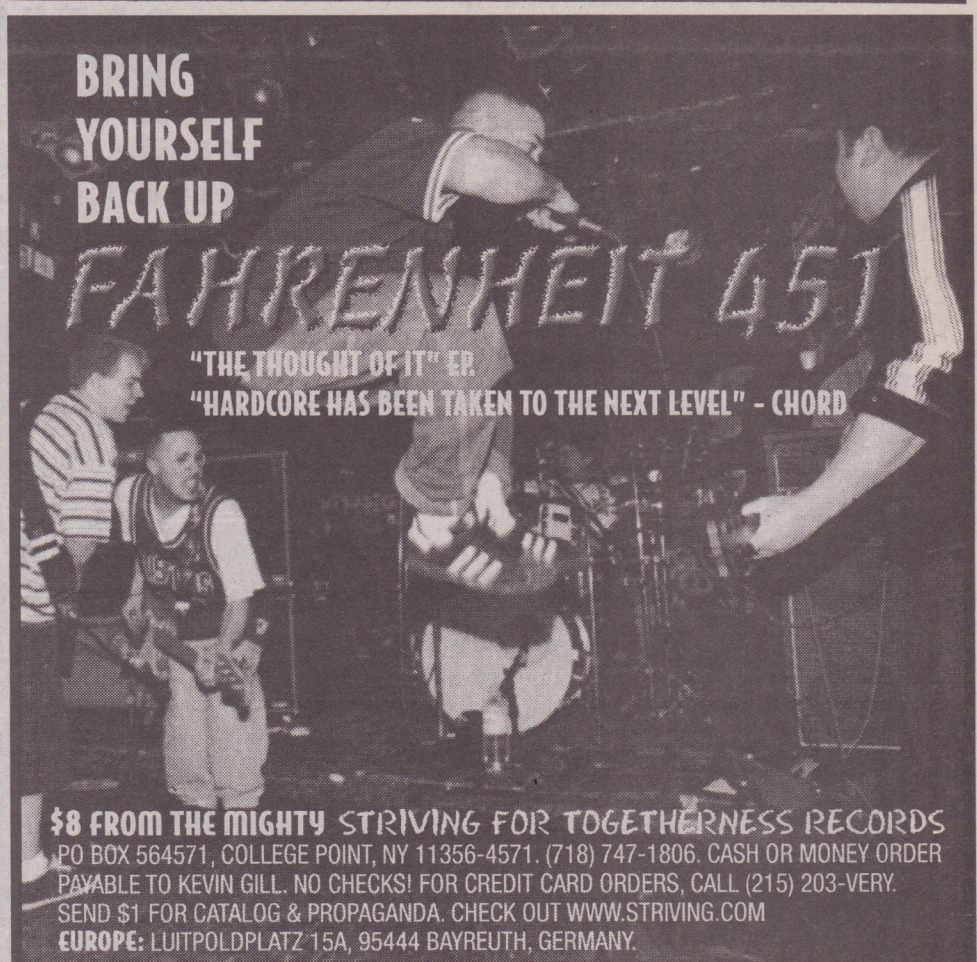

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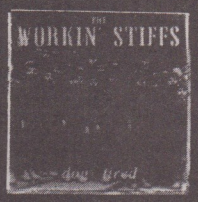

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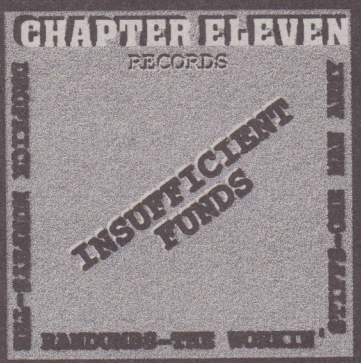

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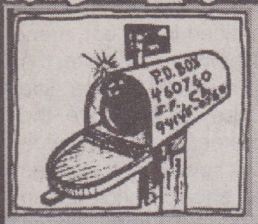
Letters



(Name Withheld),

I'm writing you this letter to explain some things to you. I realize that you don't give a damn about anyone else besides yourself, but humor me if you will. You may have noticed that I don't return your calls or hangout in Fort Worth that much anymore. This is because of the situation that occurred between you and I. Let's go back to the night that it occurred. I was very drunk (being that I'd only been drunk two other times in my life, this is understandable.) The point was made that I was a "lightweight" and (Name Withheld) was introducing me to mixed drinks. So you knew that I had not drank much in my life. I was also talking about my relationship ending all night. This made me vulnerable and I guess you saw that. I thought that you were attractive. But had I not been drunk, I would have not kissed you, I was seeing (Name Withheld). But we went to your house and being in the state I was in, decided it would be OK if we messed around. Had I been sober, I would have never kissed you because I would have seen the type of person you were and that would have instantly killed any attraction to you. In any case, we were messing around, well basically I was passed out or passing out while you did stuff to me.

But I don't remember giving you permission to have intercourse with me. I was in no way able to make that decision. Before I knew it, you were having sex with me. My realization of this came slow being that I was about to pass out or had already done so, I don't remember. Regardless of this you did not wear a condom. This says that you don't even care about yourself or me to protect either of us.

Being that you already have a disease already, maybe your body and health don't matter to you, but if I contract it from you- it could effect my whole life. (It is despicable that you denied have any diseases when I asked you.) It definitely was not worth it for one night with a stranger that I can't even remember. Being sexually molested as a child, I didn't argue. This is something that you can't understand unless it happened to you. My mind said, well I might as well go through with it, it has already happened.

I recall asking you to wear a condom or if you were wearing one, something to that effect. But it was too late, you had already begun to have sex with me, unprotected. I don't remember getting home or much about that night. But for a while I told myself it was my fault and denied feeling as if you'd taken advantage of me. So I tried. I tried to like you, think that you "weren't that bad", but you were worse. When I mentioned that I felt you had taken advantage of me, you laughed. You said that it was "Just my inhibitions being played out." If that night was totally innocent in your eyes, it wasn't in mine. No matter how either of us see it doesn't matter, what matters now is that this does not happen again. *Never have sex with someone who is intoxicated or under the influence of any substance.* And wear a fucking condom! !

I'm not going to spend the time to attack your character, there are plenty of others to do that. And it is plain to see what you are all about. For someone who claims to be so intelligent and working toward change you certain prove yourself to be arrogant and self centered. You enforce the same societal norms that you claim to be against.

It is time to look at yourself and ask why you are so sex driven and why you seek to use others. We should all be working toward change and if we continue to act as thoughtless animals, giving no thought to our actions or the ramifications on others, nothing will change. You can read many books (Name Withheld), but when it comes to people the experience is foreign to you. The trust factors that provide for a sense of unity is void in you. Why must you hit on every female who is a sister in a common struggle? There can be no change without women and it will not come to anything if you value others as less than yourself and as something to seek to use.

I don't wish to hear from you. Your reaction to this letter is unimportant to me. I simply wish for you to be aware of your actions and how they affect others. I can hope that this letter has somehow reached you and that you can recognize the predatorial and selfish/self centered nature you exhibit. People like you destroy everything our scene has worked so hard to build up. I can only hope that you've listened to something or anything I've said and will not be so self-righteous not to consider it.

For everyone in our scene and elsewhere this letter contains some truths that should be shared. Unite and work towards the truth and what we envision for equality.
Anonymous

Dear MRR,

Are you trying to ruin me? My zine, "*Your Privilege*", finally gets a full length review in #169, and you print the wrong address? My correct address isn't "1022 Marvin Rd.", but: Zach Blasphemy/ 10422 Marvin Rd./ Harrison, OH 45030.

Please print this and to anyone who had their letter returned, write back, please! Many thanks to Mary Jane Weatherbee for the good review, and I'm not pissed, just disappointed. Bye,
Zach Blasphemy/ *Your Privilege* 'zine

Hey Tim (and Jen I guess?),

What's up? I wanted to say that I hope you're doing better (health-wise) and I also have some comments about your latest column. I really appreciated pt. 1, which I find can be applied to my school. Now in my school, you'll find a minority of nationalist, xenophobic kids, with the aggregate intelligence of a (really dumb) gorilla (and similar characteristics, most of the time). There's also a (much smaller) minority of people with some capability of independent thinking. And then, of course, there's the "non-political" bunch, which covers the bulk of the student body. Their behavior, in general, is kinda like "we don't care about your political talk", but their outlook and attitude towards certain situations betrays a revolting conformity to accepted standards, as well as an instinctive dislike of those who stray from these standards. Well, I have to go now (it's a school night and it's 3 AM), I just wanted to get that off my chest.
John Paleologos/ 63 Democratias Str./ Palaio Psychico, 15452/ Athens/ Greece

P.S. I recently read a 2-page piece in a major Greek newspaper about Chomsky's recent trip to Latin America and his meetings with various activists groups and people. I bet he didn't get that coverage in the U.S.

P.P.S. Took me a while, but I figured out that the lyrics to the latest NoFX album are actually quite inspiring (to me, at least), although the music is kinda weak. Bye.

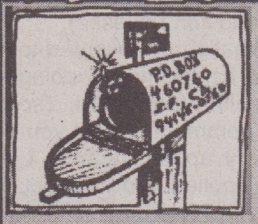
MRR and fans of oi!,

I hate to be one to drag out one of these punk soap operas, but I feel that Gerrard from Bottom of the Barrel and Lee from *Sound Views* are leaving something out when they defend themselves against claims of being racist. I have no clue as to what their actual ideologies are, but having read through Gerard's web page, I think these issues need to be brought up.

First off, Gerard is quick to put down claims that he is a Nazi, but he doesn't address the issue of listening to White Power music. The fact is, Bottom of the Barrel cover the Skrewdriver song "Back With A Bang" in their live show. As Lee said in a show review on-line "Gerrard and friends put out an exellent (sic) show and it was really cool to see ALL the crowd supporting them, especially when they did Back with a Bang!"

At the same show being reviewed (this time by someone else), Urban Riot "played a good violent set including a cover of "Pulling on the boots" from the movie Romper Stomper." Romper Stomper was a movie about violent Nazi skinheads in Australia. The bands on the soundtrack were

Letters



racist bands.

Gerrard uses another skinhead's words to describe his position on "Why skinheads listen to R.A.C." (Rock Against Communism, what boneheads call WP music): "Every traditional skin I know, white and non-white, listens to Skrewdriver and various other WP bands. Anyone that knows what good music is can tell that Skrewdriver was a great band. This is the way I look at it, most of WP lyrics are just like oi!, skinhead, working class, patriotic. The Nazi shit is so dumb it cracks me up."

This same person goes on to say, "No one ever said you had to be a conservative to be a skin but you PC shitheads are a fuckin' joke, along with all you faggots claiming skin. They're always saying oi! 99% of oi! bands have been right-wing and hated gays. Just a few examples, Condemned 84, Combat 84, The Last Resort, The 4 Skins, Anti-Heros, Stormwatch, Oxblood, The Templars, etc."

I think I should mention here that this guy is speaking for those bands, and I don't know that all of them are homophobic (I know some are); what's important is the idiotic notion that by listening to right-wing, racist music and putting down left-wingers and homosexuals, you are somehow being *apolitical*! This is the biggest crock of shit! First we had all these straight-edge bands claiming that homophobia and sexism was part of sXe, and now the oi! scene is again falling prey to these scum who want to rewrite history and cover their hate with the "apolitical/traditional/aggro" label.

The days when the skin scene was divided between racists and SHARPs is gone, and the lines are blurred as more and more bald idiots start "sleeping with the enemy" to quote The Oppressed. I happen to love a lot of oi! music (The Business, Oi Polloi, Cocksparrer, etc.) and it sucks for me to go to a show and hear tirades against "faggots". Wake up! Being homophobic is political as fuck! The idea that there are PC skinheads is a joke, too! Just because you're not a hateful bastard doesn't make you leftist or gay - or hadn't you heard? To call what Gerrard and his ilk are doing "confused" is right. The punk scene has no room for fence-sitting morons who won't own up to their own lack of conviction. Stay vigilant, boycott these wishy washy skinheads. *Fuck Nazi sympathy!*

J.Walker (yes, I DO exist)/ Box 991/ Groton, MA 01450

MRR and Raimundo Murguia,

Thank you for the good review of my zine (*Silent Majority*) in issue #166, I'm glad that you liked it. I just wanted to clear some things up though. The point of the article on Rage Against the Machine wasn't that I liked them because I really don't, even though they make okay music. The point was that they are using a different style and avenue, whether intended or not, by which they can influence other people about leftist anti-government ideals, that may not be entrenched in a sociopolitical sub-culture like punk. I was just saying that it is good that they are spreading the word to a different group of people even though I don't agree with many of their methods; such as being on MTV and a Sony subsidized label. As far as Total Chaos goes, I may disagree with some of the things they have done, but they have been very helpful and nice to me in the past. I also did think the new album was okay, although different, because I really like street-punk. Thanx for everything,

Preston Majority

P.S. I have a new address, it is below. I have also started a distribution. Send a S.A.S.E. for a catalog. *Silent Majority/* PO Box 901/ Salida, CO 81201

Dear Tim Yo,

I must ask you one question. Why in the fuck is MRR going on and on about Lookout? I mean who cares? I don't.

It seems like a couple of years ago MRR went on and on about Mr. Ben Foster's punk faux pas. Yet now (again) MRR is Mr. Weasel's champion. What kind of message is MRR sending to its readers? (Oh I forgot, most readers only read the music reviews.) I guess it's just a matter of who is the lesser of two evils: Ben or Larry?

Don't get me wrong, I like Ben Weasel. (My girlfriend says I have a crush on him.) And like everyone else in the world Mr. Weasel makes mistakes. And like everyone else he should be forgiven.

As for Larry, if he is really fucking people over, don't buy Lookout. Spend your money elsewhere. This will send a big message to Lookout's change purse. I never thought punk was about money, but money has made punk about greed.

I wrote this letter to voice my opinion on how petty the bickering between Mr. Weasel and Lookout is. I would think there are much larger issues for punks to rally behind than personal greed. Punk was here before Ben and Larry and I'm sure it will be long after they're gone.

Tim LeMoine/ 612 Kentucky St./ Columbia, SC 29201

Dear MRR,

We just got back from our first US tour this summer and it went great. I'd like to thank everyone who helped out. Hope to see you next time.

One thing I noticed in almost every town was how ga-ga everyone was over the Donnas and also how much "Monkees"-like gossip surrounded the hype. I love the Donnas and the Monkees and don't even care who writes who's songs. The Donnas rule, and if agree you should check out an even better band, the Eyeliners. These three chicks outta Albuquerque write and record their own songs, put out their own first record, book their own tours, etc... But most importantly is they are amazing both live and on record. If you like the Ramones, the Pandoras, the Go-Gos or the Muffs check 'em out. They take elements of these groups and just kick ass.

See you in your town soon,

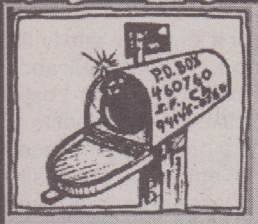
Jesse K./ The Automatics/ Portland, OR

MRR & readers,

Let me tell you about Sweden. The land of milk and honey. The model. Full employment and increasing public welfare. Yea right. That's all over now. Since the beginning of this decade the unemployment's been around 10%. It means that every eighth fit for work is out of a job. And since the beginning of the decade before that the government's begun cutting down the public welfare. As a result the masses real wages haven't risen since the middle of the 70s.

In spite of this I still hear people, after traveling around the world, talk about Sweden in a glorious way, saying: "Sweden is still the best country in the world." I don't know. I guess it depends in what way you look at it. I've seen a little bit of Europe and a little bit of the United States. And 'cos I went to the same kind of places like I do in Sweden, the same scene, I'm not really sure I noticed that much difference. I think I know that a difference exists, anyway that's what I've been told by the Swedish authorities. And it makes me believe that we're one step behind countries like the U.S. or England. 'Cos I know it's gone bad, and its going faster and faster in that direction. This I know 'cos I lost my job just to keep on working in the same place, but now as employed by the hour, which only means I work more for less. This I know 'cos I'm living with my girlfriend and none of us are able to pay the rent alone, tho' the rent in comparison is low. This I know 'cos it's the beginning of the month and I'm broke 'cos of electricity bill. This I know 'cos half of the people I know are on unemployment benefits or welfare. This I know. And all of this 'cos the authorities are saying that there's no money. Somehow I don't hear the rich bitching that much about the income taxes anymore. Neither the industrial leaders. Instead I hear politicians representing Sweden in the European Union saying that their (own) wages are a bit high. Among the

Letters



groups who's suffering from this are the youth.

There is a well spread rumour that the scene here in Gothenburg is dead. Gothenburg, the second largest city in the country. Here's no bands (there's really around ten of them) and there's nobody coming to the gigs. But why's that? And how come there's always a lot of people at gigs with free entrance. The explanation to this is simple: it's the lack of money. No money, no gear. No money, no going to gigs. And the main reason why the rumour's around is that there's been few record releases from the bands here. Sweden's got nearly 9 million citizens, the scene there is after all not very big. So there's few record companies around, and all of them are small and commercialized. The lack of money and the exploitation is making it into a downward spiral. On top of this the Gothenburg city council recently closed down the youth house at the same time the organizers for the second place for such activities were asked to leave. This is not something special for this town, it's the same all over the country in the shadow of the authorities cutting down the public welfare. The political establishment all agree that this policy is necessary, the unions too, so there's very little organized resistance. The demonstrations are getting more numerous, but little has come out of them. There's a big dissatisfaction among the workers, but they worry more about the risk of being unemployed. And there's reason for them to. Anyway, the real change, in Gothenburg, came last autumn, so I guess if it didn't come anything out of it then, it won't come anything out of it now.

The situation in Gothenburg can be seen in the scene. Every punk band is politically involved, both lyrically and individually. And this is unfortunately what makes this scene different from the rest of the country's.

When I'm sitting here writing this, feeling frustrated as usual, I cant help from thinking of my hometown, Landskralla. A small town in the south of Sweden, a couple of miles from the country's third largest town, Malmo. The authorities once popularized Landskrona as the Swedish model in miniature, the heart of Sweden. They said that the changes in Sweden in general could be seen in this town a number of years ahead. So the town grew in the 60s economic prosperity, due mostly to the harbour business. In the same manner the authorities stopped talking about Landskrona as little Sweden in the 70s depression which hit the town hard. Instead they shut down the harbour business, later the whole countries harbour business. The little town died slowly. I remember my father losing his job and moving away from there. Now Landskrona also won the Swedish league as the town with most drugs compared to numbers of citizens a couple of years in a row. Soon after this I left this town too. I didn't know it then, but when the town died, everything else died too. For every time I went back to visit somebody new had died, gone to jail, to some mental institution and so on. And those who're still there are unemployed, junkies, drunks, or just fucked up in general. Mostly in some combination. I still can't believe it. Once upon a time this town was strong. The scene was huge. There was a lot of activities. I remember hanging out for days and not being bored a second. We were so infamous that very few bands from outside wanted to come and play there, even visit. We didn't care about those sissies, we had at least ten bands of our own at the same time. And now there's no scene at all, nothing. And its going more and more time between my visits to this town. Last I heard from it was that every second fit for work were unemployed, in little Sweden. And I'm sitting here in Gothenburg, feeling helpless, and the only thing I can do is wait for it to come. If it hasn't already arrived. This is Sweden 1997.
Puma

i

Ted Rall,

I read your MRR column a lot, and I like your cartoons in *Z*. In your column this month you were bashing Germans a bit, and I thought that was a bit unfair. I mean, I have to admit that I have never been in Ohio before, and I wasn't really aware during 1980, even though I have memories back to 1978. I know this anarchist guy who hangs out at the Black Cat who is from Columbus, and he is always muttering about the Nazis being out to get him, and I usually tend to think he's paranoid, but I guess this paranoia is probably rooted in some bad experiences from his childhood, so maybe things are bad in Ohio. But I am a citizen of Germany, and I have to say, the Germans under the age of 65 (my mother is 65 and she was only 13 when the war ended and her house was firebombed) were not responsible for any decision making or passive acceptance that permitted the Nazi era crimes to happen. Rather, younger Germans have spent their whole lives being constantly reminded of the country's past and they are all pretty much neurotically center liberal, and the east Germans seemed to all still be pretty much socialist or communist when I stayed in a hostel for foreign (sexist male) workers from Poland in East Berlin for a month (that image of all the people from the ex-Soviet bloc suddenly becoming these rabid capitalists is usually false. They were fighting totalitarianism of Russia, but easterners aren't all these blank-slate impressionable children who are ready to be taught how things should work by wise westerners. They are much more cynical than that, and most seemed pretty leftish to me). Most Germans are positively allergic to patriotism, and while over the skyline of any small American town you will see all the American flags flying from the parking lots of the McDonalds and Burger Kings, you won't often see a German flag at all; they fly the UN flag and they can't deal with a Boy Scouts type organization with uniforms and stuff like that. There is a segment of the German population which is very right wing; a lot of them are in Bavaria (the south of Germany seems to correspond to the deep south of America). But the % of the pop. which is right wing is much smaller than in the USA where you can be fascist in opinion without consequence. There, you cannot be passively right wing. I think a lot of the right wingers are doing this psychological thing like the people in line outside the opening of Niketown stores where we go and protest on the behalf of the workers in Indonesia, and then they in turn make it a badge of honor to get into the store and spend hundreds of dollars on shoes for the whole family and wave them in the protesters faces to piss them off. Every time a story from Germany makes it into the small international news section of the paper, it is always about events like in Munchen a few weeks ago, when a few thousand neo-Nazis had a big march. But at the same time, foreigners in first world nations (and some third world) do not have the same rosy patriotic picture that we have about the US being the envy of the whole world. Instead, they are reading about Tim McVeigh blowing up the Oklahoma gov't building, the Atlanta Olympics bomber, Rodney King, etc. My relatives had all heard about David Duke almost winning an election and were really worried about us. In bars (so cool, all over Europe they let under 21 yr. olds drink, and thought we were crazy for our drinking laws) people would see that I was American and (they wouldn't put the same question to French or English people) they would perk up and start asking accusing questions about stories they'd heard about how in America we drive our old parents out into the woods to leave them to die because we can't afford health care.

Anyway, I just think that Americans really aren't in a position of eternally cursing Germans (the lesson of WWII wasn't: watch out for the Germans and Japanese, it was a demonstration of what humans can do). Look back in most people's family histories and you won't find many civil rights activists. Maybe most people were passive acceptors who weren't direct slave owners or oppressors, but still, even the Republicans now act as though they have been against

racism forever, when it was only those few people who pushed the boundaries for what was acceptable who allowed moderates to now still be moderate, and also non-racist or sexist. Most Americans totally reject the idea that they are to blame for any 2nd half 20th century crimes such as segregation or Vietnam or the Khmer Rouge coming to power due to our bombing the shit out of Cambodia for no reason (they didn't even mention the name 'Pol Pot' at any time in high school history. I've heard people trying to decipher "Holiday in Cambodia" lyrics and they had no clue who he was talking about. High school history devotes 2 months to the revolution, a month to the civil war, a month to WWII, then a quick 1-week jaunt through the 20th century ending at the 'successful' civil rights era, all the while the teacher spends half the time screaming at and punishing people). Like, go outside with a map and ask someone to point to Timor (or Rwanda). See if they recognize the name Allende from Chile or realize any of the involvement the U.S. has had in propping up dictatorships in Central America, Indonesia etc. People are also unfamiliar with genocides in Armenia and the Ukraine. The summer I was in Berlin ('95), I took the train to Hannover during this annual event that the punk rockers have called Chaosdays. This is sort of an example of how the Germans have this fear of allowing any sort of police state due to their history, although, I hear this in 1996 they finally did crack down and didn't allow any color-haired or non-straight looking young people enter the town at all via the train). For the past ten years, during the first week of August all the punk rock kids have gone to Hannover and declared war on the police and have had these full blown riots. When I got there at first during the day when nothing was happening, I couldn't imagine that it would be possible for them to do anything this year due to the dozens of police vans and police (about 1000 of them) standing around all over. But there were about 8-10,000 punks who showed up and in the evening in the University quarter, they all were digging up cobblestones and throwing bottles, and they dragged beds and wood and stuff into the street and making big barricades that they set on fire (I of course, didn't do this, but I have pictures of this, and some mass arrests of 50 people). In Germany, there is just no pop punk or guitar oriented alternative music. All the people oriented towards that sort of scene are into tekkkkno, which is massively popular. Almost all punks are of the crusty variety (called autonomen) and are seriously hard core and live in subways and such. Then after this would break up for the night, they would all go sleep in the park (we were nerdy and stayed in a youth hostel) and walk around during the day, and then they'd have another riot the next night, for four days total, and the police weren't able to stop it because their hands are semi-tied in terms of being able to abridge people's civil rights. If this were the USA, they would call in the national guard and be shooting people, I'm sure. It definitely wouldn't be able to become a yearly event. Also, the regular people of Hannover including old people going about their shopping were able to come downtown and felt secure as curious onlookers. Except for one sausage market, no stealing or attacks against people other than the police went on (better than that Resist and Exist fest in Eugene last summer where someone was killed and several people gang raped). People are just civil over there. There is ten times as much graffiti on all the walls because people are willing to tolerate social disorder in exchange for a peaceful society, while over here people start proposing laws to have taggers flogged after somebody writes just one piece on a building somewhere.
Christine Petersen

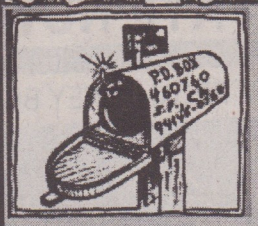
J MRR and all readers,
I've been reading MRR for a few years now of and on. I think the first one I bought was the one about "punks over 30 and still giving a shit". I saw the cover in a record shop and it made me realize punk was not just a style of music but a whole attitude to life. In fact, the music has always interested me much less than the openness and willingness of punks to deal with issues that mainstream society ignores or hides away from. Well, the real point of this letter is to make a suggestion, and that is to start a new column in which an organization / collective / group of individuals who are working to make changes in society in some way can inform readers about what they do, and maybe how readers can help, or just make people aware of some new issues, or shit that is going on that should be public knowledge. I am sure that there are a lot of punks out there who support charities, or pressure groups, revolutionary organizations, or whatever, and they could tell people about the kind of stuff they do. As well as making punks aware of some issues and what they may be able to do about them it will also help get some support for the organization concerned. A different organization could be featured every month. We need to educate ourselves, not be dictated to by society.
Duncan Carson/ England

K Hello MRR and readers,
I have been thinking about writing this or not for a long time and finally I have decided to do it. I'm gonna talk about one of the most polemical labels: Lost & Found. And I would like to know what to do with them... They are probably the biggest rip-offs in the world, but at the same time they have put out releases from great bands like Ignite, re-released a hundred 80's bands (Project X, Up Front, Uniform Choice...) and give an opportunity to a lot of European hardcore bands. And all this stuff is not available from any other label (well.. not all...) so the only way we have to get it (here, in Europe) is buying it through L&F. We can't buy these records originally recorded 15 years ago if it is not through L&F and I think every kid into hardcore must listen to these classical bands who had the real hardcore spirit. Apart from that, some of the best European bands like Rykers, Backfire!, Brightside... and a hundred more are in L&F, so... Are we gonna stop supporting a big part of our European scene only because they are on L&F???...???
Ivan Sainz/ Islas Canarias 23/ 09006 Burgos/ (Spain)

Ivan,

You act like somebody's twisting your arm and making you buy records from a company you acknowledge is ripping you (and the bands?) off. Trading tapes is how I've heard a lot of records I've never even seen, never mind had the $15 to buy (including "Screaming For Change" and the U.C. demo), get into that. It's cheaper and gets you writing to people you otherwise wouldn't know. Besides, there are plenty of bands out now who rage just as hard as the classics of yesteryear, only they're on D.I.Y. labels—just like those classics were originally. Are the "best bands" displaying the "real hardcore spirit" by hooking up with a greedy, shitty label? Fuck no! Flush your money and get played for a sucker if you want, or you can do a little looking and find something better. Jeff M.

L Dear Rob,
The new issue (June) of Maximumrocknroll featured your column again. I haven't read it when I type this. This letter is a reaction to the header you use. What's on my mind?
I can be wrong, but I'm pretty sure that the Heresy photo you use is from "their" double CD on Lost And Found records. And that's where the trouble starts. I'll try and explain this briefly.
A few years back I found out Lost And Found used a Heresy picture I took on one of their re-releases of Heresy songs. I wrote them a letter asking them to give me a photo credit on future pressings and to send me a couple of records for my archive, mom and friends. They (Lost And Found) sent me a couple of albums.



Only a few months later I got a letter from Bernd (founder of Lost And Found records) asking me to print all Heresy pictures I ever took because he lost the ones he got from Kalv (Heresy's bass player) and he wanted to send them back. So I did, Lost And Found covered all my expenses.

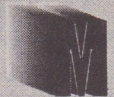
Another month or two later I got a letter from Kalv asking me to print up all Heresy pictures I ever took because Lost And Found lost them. After I wrote him I'd already sent them out to Bernd, Kalv replied that he never got those pictures and that he doesn't want to deal with Lost And Found or Bernd ever again. So I printed up another bunch.

On a trip to Germany with Seein' Red I noticed the Heresy double CD (Voices of Fear) in a Berlin record store. I saw the CD because it features photographs by me on the cover. Upon looking through the booklet I found out that the majority of the printed pictures are taken by me. Even though Bernd (Lost And Found) knew exactly who had taken the pictures he (they) didn't give the appropriate photo credits I had asked for after the first incident.

I wrote Bemd asking for an explanation and a few copies of the CD, the only thing I got was a few CD's. Recently I sent Lost And Found an invoice for the work (photographs) they used. Needless to say they never replied.

Despite all the sob stories featured above I'm flattered that of all the pictures you could have used for your header you choose one I took. Thanks, it makes taking photographs a gratifying thing.

Theun K/ Terletstraat 117 a/ 1107 RM Amsterdam/ The Netherlands



Dear MRRers

I've been reading MRR, more or less, since it started and the letters column has always been one of my favourite features of the zine. Having said that I must admit to usually skipping though the whiney, backstabbing, he/she said/did type stuff. So it's unfortunate that this, my first letter to the zine, might seem to fall into that category. OK here's the story. We're a non-profit collective putting on punk and hardcore shows in Brighton, England. A few months ago we booked a show at our usual venue for FYP and Crispy Nuts. We booked the show through Ben Shrimpton of Cowpat Records. We also agreed that Ben's band Savage Malignant would also be on the bill. So far so good. About a month before the show we got a flyer that Ben had put out at a London show. We discovered Ben had, without our knowledge, added another band to the bill. Normally this wouldn't be too much of a problem but as this was to be a Sunday show it meant the bands would have to start very early as the venue must shut down music by 10:30 p.m. The manager of the venue is very supportive of our collective and of the underground punk/hc scene. He actually went to court to obtain a special late license so the show could run over time 'til 11:30 pm. While all this was going on we heard that one of our favorite bands, MU 330, had lost some shows in mainland Europe and would be coming back to the UK to play a few shows. They particularly wanted to play Brighton again as they had such a good time when they played here before. We jumped at the chance to see them again and added them to the bill. As they had become so popular here and wouldn't arrive 'til late evening we put them on last. On the day of the show it was clear that Ben and his brother Nick were not happy about MU 330 playing on the bill. None of the other bands seemed to mind and I later learned that FYP wanted to leave early so they could get ready to fly home the next day. The show was packed with people who had seen MU 330 before or had heard how good they were, a lot of people had also come to see FYP and Crispy Nuts. The show kicked off at about 8:00 pm as the first two bands were only going to play twenty minutes each. The Potato Heads, the band Ben had added to the bill played first and were splendid, they can come back and play their wild and kooky garage punk any time they want.

Next up were Ben and Nick's band Savage Malignant who were hands down Arse Factor Nine. They were quite possibly the worst band we've ever had on a bill. The crowd made a bee line for the door to stand outside in the spring evening sunshine. Luckily they only played their amateurish pretentious crap for twenty minutes. Crispy Nuts and FYP played next and both were awesome. The show was sold out and we had to turn away a number of our regular punters who had come late. Towards the end of FYP's set MU 330 turned up after traveling ten hours to get here. FYP finished their 30 minute set and MU 330 set up. Nick, Ben's brother came and told us they and FYP were leaving and could we sort out their money. Despite the fact we were trying to set the stage up for MU 330 we said of course and counted up the door money. It came to just over £425.

We wanted give the first two bands £25 each as they were unknown and hadn't come far, Crispy Nuts £50 as they are at college in London and not doing a real tour as such. The remainder of the door money would be split between the two touring American bands who had come such a long way and played such great shows. Unfortunately Nick wasn't happy with this and demanded more money as he and his brother had come down to Brighton in two cars despite the fact their band is a two piece. We told him how we were splitting the money but he said that Crispy Nuts probably wouldn't want anything. We thought this was strange but as he knew Crispy Nuts and had put out their single we upped his bands share to £40 and gave him £140 to give to FYP which I believe is more money than they've been paid for any of their UK shows. Ben, Nick and FYP then left.

During MU 330's set Crispy Nuts came up to one of our guys who was doing the door and asked if they could get paid then so they could catch the last train back to London. This was no problem and when asked how much they needed they replied that Ben had promised them they would be on a £50 guarantee. This was a shock to us as we never give guarantees; the only money we have to put on shows is what comes in on the door.

We take nothing out for ourselves and each member of the collective pays to get into our own shows; also the venue is free to use and even provides a p.a. We felt really bad about what Ben and Nick had done and gave Crispy Nuts the money they'd been promised out of the cash that was left for MU 330 and the Potato Heads. Crispy Nuts then left. MU 330 finished their set; they played 45 minutes despite traveling so far and being dog tired. We still managed to give them around £175 and the Potato Heads were happy with what little was left and said they'd had a great time. We at Just One Life Collective were shocked at the attitudes of Ben and Nick Shrimpton and the way they had tried to rip off Crispy Nuts, a band who had trusted them to put out their single and book shows for them. We will have no further dealings with the Shrimpton brothers, their band Savage Malignant or their label Cowpat and we advise anyone thinking about dealing with them to reconsider.

We will admit that we were warned by some prominent London scenesters about the Shrimptons but I guess we had to find out for ourselves what parasitic scum they really are. We have in the last fourteen months put on shows for bands including: Locust, Jenny Piccolo, Blanks 77, Battalion of Saints, Squat, Snap Her, the VSS, Systral, Carol, Lovemen, Blew, DOA, Voorhees, Horace Pinker and many others without any problem. Before I finish I'd like to thank The Potato Heads, Crispy Nuts, FYP and MU 330 for the best show we've ever put on. I'm sorry that my first ever letter to MRR has had to be so long and on such a negative subject.

Thank you for your time.

Buz, Just One Life Coordinator/ 142 Springfield Road/ Brighton/ East Sussex/ England/ UK/ BN1 6BZ

FILE UNDER **MUTANT POP**

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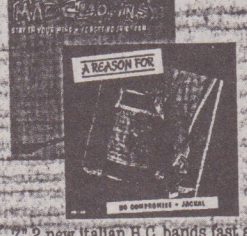

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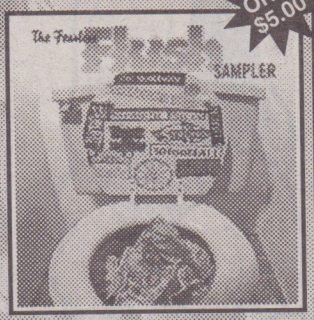

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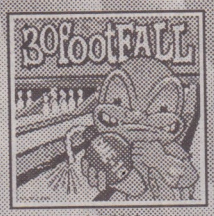

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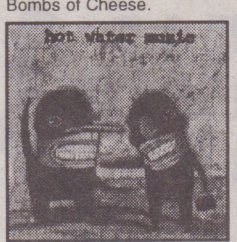

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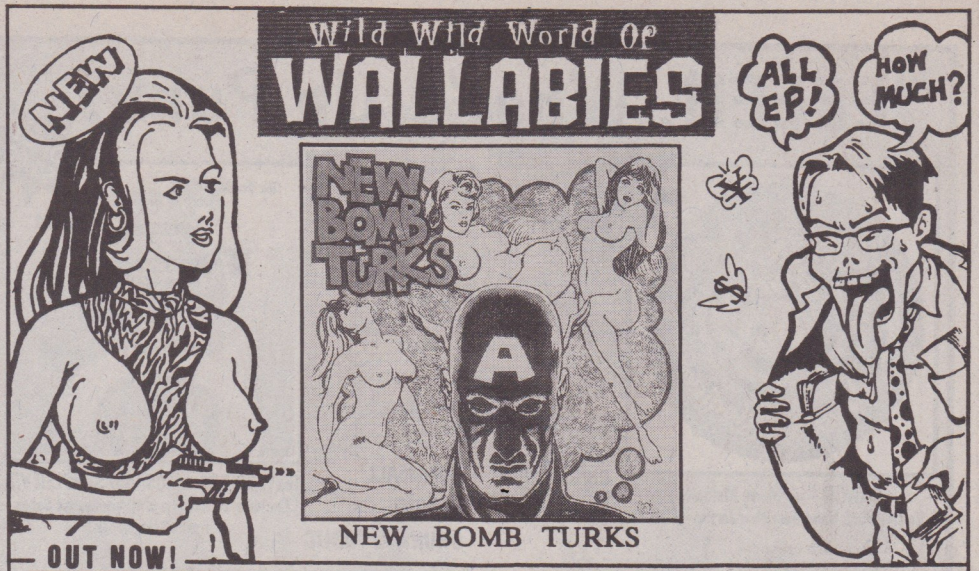

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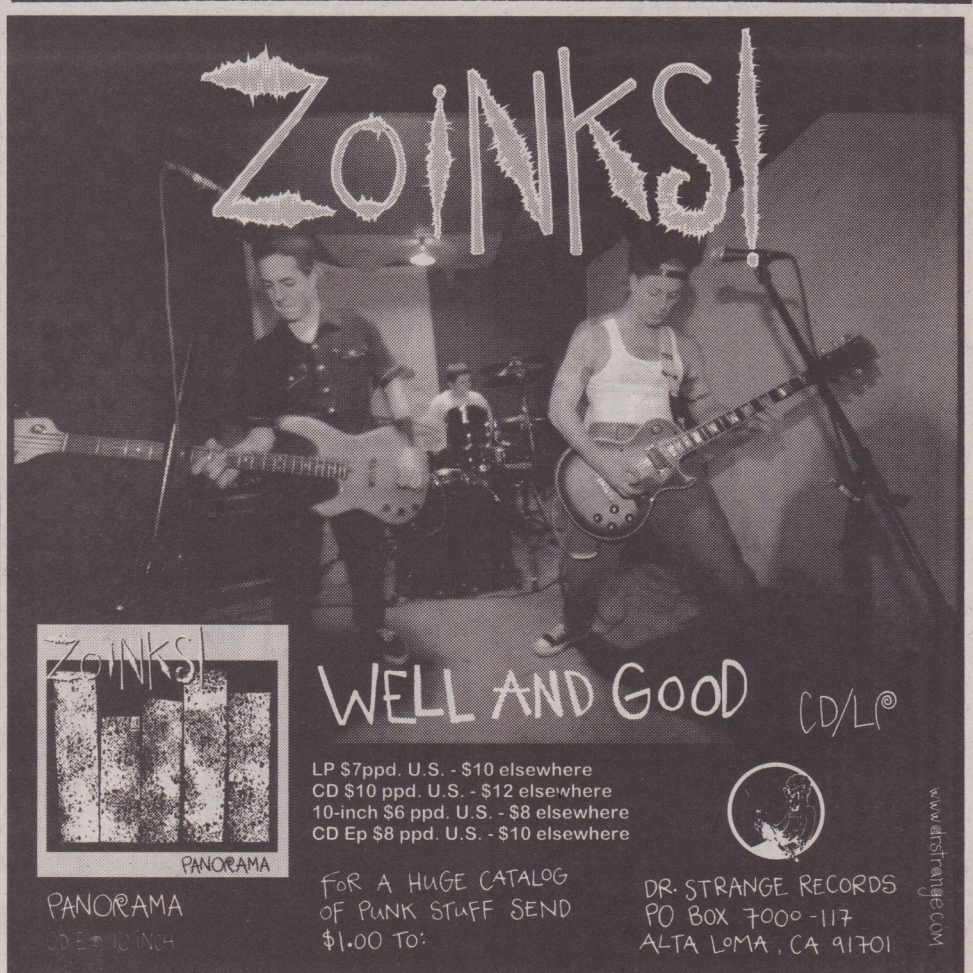

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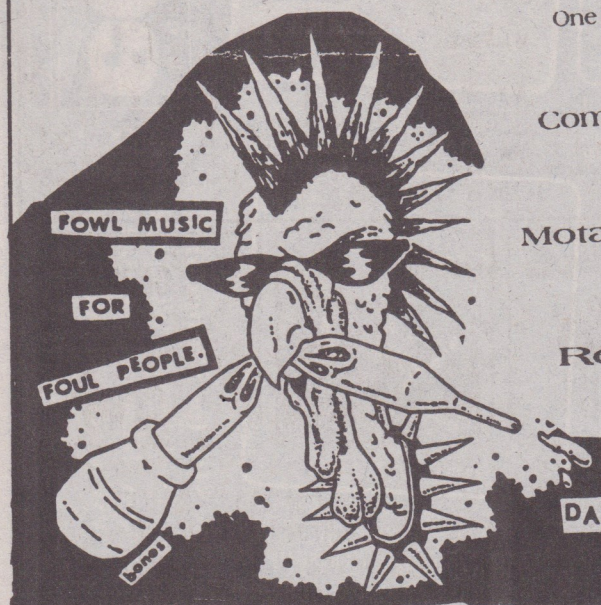

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Issue #8 comes with a CD comp by The Freeze, Skankin' Pickle, Funeral Oration, Nobodys, Sunny Char, Parasites,Discount, Tiltwheel, Boris the Sprinkler, Against, RF7, Rebel Truth, P.E.L.M.E., Gotohells, Pink Lincolns, etc.

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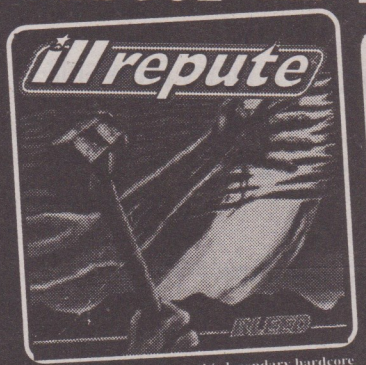

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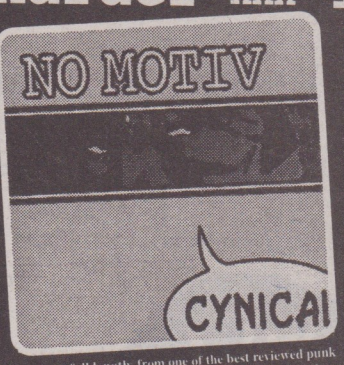

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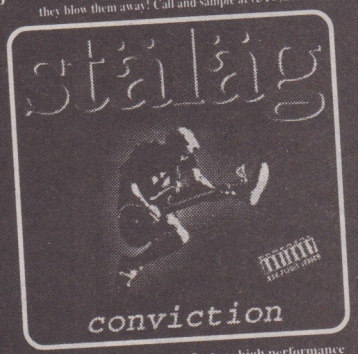

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look for us there.

Part 1
RECESS MONKEYS

So, there I was, standing outside The Lab, the recording studio where we were finishing up our new album, "Furious George Gets A Record". It was cold out, and everyone around me was getting impatient.

"Can we go in yet?" whined Evan, my bass player, "I'm cold and my stomach doesn't feel so good."

"What's going on George?" asked our roadie, Dave.

"Yeah?", said his sister, Ericka.

I told them to hang in there for a few more minutes, and then everyone could go in and sing the chorus to "Gilligan".

"Why can't we go in now?" asked my pal Dean Dean, The Sex Machine, roadie for the Blanks 77 and baby-sitter for Renee.

"Cause HE is gonna show up," I said, loud enough for everyone to hear me.

"HE?" said Michael, our drummer, oblivious to everything around him that was going on, except for the Diet Pepsi in his hand, and Camel Light in his mouth.

"Yeah, Michael, HIM!" I shouted.

"Oh no, George," said Evan, "We are not gonna go through THIS again?"

I just shrugged my shoulders and nodded to Evan. On the first E.P. Dee Dee was late. Now it was HIS turn. The tall one. With the little rose colored glasses.

It was Joey's turn to be late.

But let me back up a bit...

About a month after the Lookout Records Fiasco® broke, we, Furious George, were asked to do a record for a label called Recess. At the time I didn't know much about them except that The Quincy Punx were on the label, as well as some new Dwarves stuff, and stuff by this band called F.Y.P. It turns out that the singer guy from F.Y.P., Todd, also runs the label.

Anyway, Todd sends me a bunch of stuff that's on Recess, and I listen to it and really like it. He also sends me a picture of a Cub-Scout feeding a deer. Over the picture he wrote "Subliminal message for Furious George...join us!"

That there was enough to make me want to be on the label. The fact that the next day we negotiated the contract and everything else in about fifteen minutes didn't hurt any, either.

It was much easier than the Lookout Records Fiasco®.

So we sign up with Todd, and start rehearsing like crazy for the album. We go through all our songs at every rehearsal, ones like "Phasers On Ten", "Sorry Ass Sucker" and "Orbit". We also practice the hits. "Gilligan", "Betty Krocker, Punk Rocker", and "Abduct Me".

Finally we are ready to record.

I book time in the same studio where we recorded "Furious George Goes Ape!", otherwise known as The Lookout Records Fiasco®. The engineer, Dan, is the best man for the job, and has the best ears I've ever worked with. His new partner, Mike, is also great, so we know we are in good hands.

The first day of recording we are so comfortable at their studio, The Lab, that we finish up all the basics. That means all the bass and drums, for sixteen songs, got done in one day. That only left guitars and vocals. Which took the rest of the time.

My old pal from college, Aaron, flew in for the sessions, and actually played guitar on some of the tracks. When you hear the album, you'll hear him.

Anyway, things went really smoothly. Too smoothly. That is why, on that cold day outside, when Joey Ramone was late to the session, I knew everything was going too good to be true.

We had done some of Joey's vocals already, but I wanted him in on the session with everyone else, so that we could all sing along with Joey. As it turns out, everything worked out just fine. HE eventually showed up and hung out with Nick, my step-dad, and Mr. Harrison, Dave and Ericka's father. As well as everyone else there. HE sang perfectly, and wait till you hear what he says to "The Skipper" at the end of the song.

So that's it. Short and sweet. Unlike The Lookout Records Fiasco®, this was a pleasure. Recess has been totally cool with us, and the artwork looks as good as the album sounds. Todd, Hal, Julie, and everyone at Recess has been a pleasure to work with, and in fact, we like them so much, we are flying out to California in August to do a tour with F.Y.P. for two weeks.

Weird, huh? How things in life sometimes work out. Joey Ramone is the nicest guy in the world to work with, and having him on our album is a dream come true. And the studio, The Lab, is the best in the business. Punk Rock!

Part 2
LOTS O' ENDNOTES

1. The Recess album is gonna be available on CD/LP and cassette. One of the formats is gonna have a Furious George temporary tattoo. Yee-Haw!
2. You can still e-mail me at furygeo@aol.com. Write us at P.O. Box 2044, Canal Street Station, New York, N.Y. 10013.
3. Played a couple of shows with The Criminals lately. These fucking guys rock the motherfucking house and you should definitely check them out. They are way punk rock.
4. Did a show at The Coney with Mykel Board and Rev. Norb. I'm sure you'll read about it in their columns. I just wanna say that when both those guys were dry humping me, I really didn't enjoy it. That much.
5. Speaking of Norb, his band, Boris The Sprinkler, were a pleasure to tour with. All the guys in the band, Paul #1, Paul #2, and Ric#6, are awesome. We spent three days with them, and I can't wait to play with them again. The band was lots of fun, and great to hang out with. And Norb? Mykel asked me if he was on drugs. I replied, "Yeah, The Punk Rock!".
6. Super Model Records is an awesome label out of Philly, and the guy who runs the label, Mike, is really cool. He recently put on a show for us right next to the Mutter Museum, in Philly, and it was awesome. Not only did we get to see babies in jars, and rotting corpses, we got to play with some awesome bands and have a hell of a fun time. Mike, you go! As does your pals, Khrissy!
7. I got a really awesome zine called "Imbecile Digest" from a girl named Jackie, we met at one of the shows. She's only 13, but has more brains than most New Yorkers I know, and more brains than the entire state of Florida put together. I guess that's not saying much. Anyway, for info on how to get the zine, please e mail her at semiok@aol.com, or snail mail to Jackie Imbecile/636 General Weedon Drive/ West Chester/PA/19382.
8. Got some new records that rock. Of course the New Boris, but also Ben Weasel's new Riverdales single is great. As is the new Blanks 77 album. Also rocking are The Slobs, John Cougar Concentration Camp, Flatus, The Automatics, The Connie Dungs, No Fraud, Yum Yum Tree, Go-Go Rays, Drug Czars (with my old pal from Roach Motel, Jeff), Sea Monkeys, Humble Beginnings, The Manges, The Lizards, and get this, the new Dick Army E.P, out now. It's called "The First Four Beers", and I can't believe Maximumrocknroll is running an ad for it, especially since it is on "A Major Label". Ha!
9. Dave, our 16 year old roadie, almost scored with a chick in Manassas. He goes.
10. Dave, our 16 year old roadie, fed me a cherry-slurppy mixed with malt liquor after a terrible meal at an IHOP. He doesn't go.
11. The Lookout Records Fiasco®. I just love saying that.
12. Wendy, our in-house artist, needs to be thanked really well for all the work she's done for the Furious George record. Wait till you see it. It's A-Maze-Ing!
13. The Martians, from upstate New York, rule. As do The Severed and Injections from Connecticut, The Johnnies from Boston, and Nerotiks from Washington D.C.
14. Oh yeah, check out our website at: http://www.edgeglobal.com/jason/furious.html, it totally rules. Thanks Rat!!!
15. And once again, thanks Recess! And also thanks to Tim Yo, for believing in us in the first place!

Do you remember the Cylons? Occurring in the late 1970's television series *Battlestar Galactica*, these chrome plated interstellar robots existed for one purpose: the elimination of mankind. In the world of fiction, they are not alone. From the film *Modern Times*, where Charlie Chaplin finds himself literally caught in the mechanical wheels of industrialism, to the original *Terminator*, where a Cyborg hunts the film's female protagonist, many artistic expressions, notably those of the nineteenth and twentieth century, have suggested a fear of technology destroying what it means to be human. Why should this be the case? After all, hasn't technology increased our life span, made our lives easier, and brought us all closer together? What is it exactly about technology and progress that obviously scares some people so much?

Here is a war machine, look at it. It has six wheels, and is armored. A camera is rising from an apparatus on its body to scan the terrain, to search out any unusual movement. Look, a person has risen in front of the device, poking their frightened head from behind a fallen tree trunk. The camera on the machine has noticed them too. In an instant the human's form has been sent through the camera and into the machine's central computer for analyses. The verdict: the person's intent is hostile; the remedy: destroy the person. The turret on the device swivels and a machine cannon pumps round after round into the tree trunk and the person behind it, obliterating them both.

The vehicle is called the PROWLER (short for Programmable Robot Observer With Logical Enemy Response) and is a product of the US Army's research in the field of "AI" (Artificial Intelligence). Apparently, machine guns, tanks, planes, missiles, atom bombs, and every other war implement created and used in this century are not enough. The military has decided to work on new toys to stock tomorrow's battlefields, toys capable of functioning without human interference, toys designed to think for themselves: kill-bots.

Since the beginning of organized combat, the human element has always been a problem in the mind of a commander. If the morale of troops was somehow weak or low, entire armies could desert at any moment, even in the heat of battle. However mechanized the fighting forces of this century have become, however technologically advanced, they have still relied for the most part on human beings as the lifeblood of their apparatus. This has left military forces worldwide with the one tried and true method of dealing with their troops: they must saturate them with a regime that is mechanical; they must beat them into proper shape as part of a greater machine. This sort of philosophy can best be observed in the training employed by such organizations as the US Marine Corps, who routinely deprive their soldiers of sleep and rest while driving them to perform near super human feats. According to one ex-marine friend, Troy Youngblood, marines are trained to fight on after receiving a mortal wound; they will forget that they are dying until the objective is reached, after which point they may allow themselves the privilege to expire.

No matter how effectively a military indoctrinates its troops, even in organizations such as the US Green Berets, there has never been a complete success in eliminating the uncertainty of human nature. There have always been examples of soldiers who for one reason or another malfunction and go against the standard military protocol. This reality must have played into why both the US and USSR placed so much emphasis on centering their nuclear weapons complexes around computers. In the case of the latter, they chose to place most of their nuclear missiles in land based silos rather than on submarines because they didn't trust the crews of such vessels: it was thought that in the advent of a nuclear conflict submariners would not carry out orders involving the deaths of millions of human beings.

As shown by the emergence of such devices as the PROWLER, many in the US military seem to be asking the obvious question: why not just eliminate the human soldier altogether? Obviously machines would operate without fear, without pay, without need of sleep, and without the need of Bob Hope to come and entertain them. Wars around the globe could be fought without the worry of losing American soldiers, without drafts, and without such issues as whether or not homosexuals should be able to enlist. Since the best functioning military is one which does so like a precisely engineered clock, why not simply get rid of the flesh and blood which has been aping the role of cogs and pinions? Well, why stop with the military? Why not admit that the best troops for any system run with optimum efficiency in mind are not people but mechanisms?

Imagine, if you will, "Technopia," the possible earth of the near future. In Technopia, there are no wars as we know them now. Whatever disputes which can't be settled with diplomacy are fought by giant machines smashing each other into worthless piles of circuitry and microprocessors. There are no longer hordes of drunk drivers ramming into innocent pedestrians, cars have become devices which drive themselves to destinations chosen by their owners. No longer do people stress themselves working in production jobs, factories have become entirely robotic facilities, continuously belching out more products for the citizens of Technopia to consume. What are these citizens like?

Here they are, look at them. They are a happy lot, living in houses automated for convenience. Most of the time they barely come out of their comfortable fortresses. When they want to talk or meet other denizens of Technopia, they simply park themselves in front of a computer console and type up codes which allow them to speak to one another. For entertainment they place themselves in virtual reality chambers, where every pleasure they hunger for can be satisfied electronically.

The only threat which possesses a remote chance of disturbing the carefree lives of Technopia's citizens comes from the criminals and various political miscasts sometimes found wandering the streets. Against these deviants, Technopia has a robotic police force which hunts and neutralizes any opposition with EM (Electromagnetic) pulse weapons, devices which the US Army had worked on well before the 1990's, devices which disrupt a person's brainwaves, "stunning" them.

Perhaps this scenario of "Technopia" seems a bit farfetched. Still, for many people, historians or not, there is wisdom in trying to predict the possibilities for the future from the realities of the present. In our world today, no matter where you look, technology is being touted as some sort of a cure-all, a golden ticket to an easier life. Most notably, the Internet has been picked up and carried as a flag by seemingly all aspects of society, progressive and conservative alike, as a sort of information producing savior.

Some of us aren't buying it. We have learned that when anything is being sold continuously for its benefits then there must be a detriment conveniently pushed under a carpet somewhere. We watch this mechanical progress around us and wonder what it's going to bring, why is technology being crammed down our throats?

To us the future seems less like getting on a direct flight to paradise than a forced adventure to an unforeseen conclusion. It's like being pushed onto a plane, finding out it has no wings, and being told not to worry because it's being controlled by scientists. Although most of the passengers might be happily placated by the various computer screens in front of them, happily "Wired," some of us remember the negative consequences of technological advancement. We know what it's like to live in fear because science had to give us the atom bomb. We know what it's like to live with a polluted environment because science promised us convenience at the cost of a healthy planet. Since we can't do anything about the mistakes of progress's past, perhaps we can question out loud where it's taking the future. We can stand

up on the plane and demand to know what's happening before it takes off, explodes, or lurches us into some questionable destination; demand to know at least where its creators intend to take us.

Some people are currently doing just that, but they are certainly not the first. Next time we'll take a closer look at some of those who have fought and questioned the machines, those who have stood in the way of progress. We'll also take a closer look at the other side of the spectrum: we'll look at the powerful institutions of the technophiles and the road they've lead our species on. Until then, stick around!

Part One. Business.

OK. The Jen Angel words of wisdom for the month are this: if you're sending in an interview with your band, remember that this is your one chance to be noticed by thousands of readers. Do you really want to spend your precious few pages making inside jokes or talking shit? Do you really think that bathroom humor or dropping names is going to impress anyone? Remember that the point of an interview is to either let people who know about your band have a little insight into you as people, or it is to impress people so much that they will go out and listen to your record. The point is *not* just to see your name and photo in print.

Have you noticed that there aren't many (or any at all, for that matter) repeat interviews in MRR? It's this rule we have, about only printing interviews with a band every couple of years. If you want to waste your one chance on a crappy interview with out of focus photos, well, maybe that says something about your band. I go through this inner battle sometimes where I think I should print all the interviews as is, with no spelling or grammatical corrections, with all the dumb-ass remarks left in, so that everyone who reads the interviews will know how dumb the band really is.

I would also like to encourage more people to send in interviews, especially non-band interviews, or interviews with bands who have a lot to say, whether it's funny stories or political ideology. Maybe some people are under the impression that we have regular people we rely on to send them in. I *wish* that were the case. Instead, we just see what gets randomly thrown our way, and sometimes we get good things and sometimes we don't. We really depend on people to send in interviews with bands that they care about or think are important (musically or otherwise). Or, if there's a band you would really like to read an interview with, drop us a postcard and we'll see what we can do.

And, of course, a DIY column on how to do a good interview would be very welcome, if any of you out there want to volunteer. I'm pretty disappointed that I got so few responses to my call for suggestions and criticisms in the last issue, so I would like to repeat my invitation to everyone who reads this zine to send in their comments/criticisms/suggestions to me here at the MRR address. Come on, now's your chance. Don't wimp out.

Part Two. The Column.

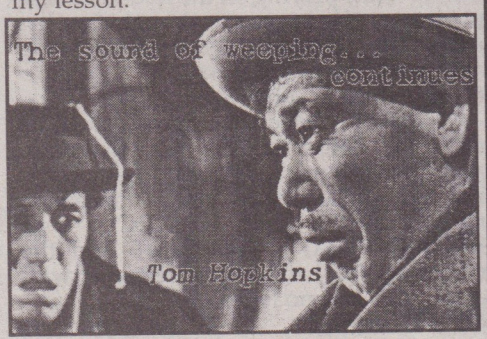
There's a lot of stuff between Ohio and California, and I never really realized it. That may sound dumb, but if every time you ever crossed the Mississippi it was in a plane on the way to the West Coast, maybe you would understand what I am talking about. Having recently made the drive, I had a chance to make some observations about what makes up America. There were two important ones.

First, in the drive from Ohio to Missouri, the landscape remained unchanged. That's four states worth of homogenization, and it was really disappointing. Of course, in a security sense, it meant that I could go pretty far and be in an environment pretty close to the one I had just left, which is entirely unpredictable and in which I am comfortable and unchallenged on any level. Strip malls, fast food joints, car dealerships, whatever. This means that except for in extreme circumstances like the rare big city with a distinct personality or the openness of rural America, we don't get any diversity or range of experience at all. This is both a testament to Americans surrounding themselves with things which are familiar and hence *secure*, and to the influence and domination of corporate culture and a society which reflects the television world. It's pretty pathetic when you see it first hand.

The second is that Utah is the most beautiful place on earth. You never really hear people say, "Utah is beautiful, you should see it," like they do Colorado. The landscape there was so completely different and foreign to what it is like anywhere in the Midwest that the whole experience seemed surreal. It makes me think about how that culture, the dominant culture which blankets the US from Missouri eastward, is so self-contained and detached from anything that is not the same. (And how it is possible to completely bypass any of that would-be new experience by flying over it or by driving straight through it on the highway, which itself seems designed as a connection between two far away places, instead of as an access to the places in between).

I have much more to say about what I think of the punk scene here in SF in contrast to what I know as punk in the Midwest, but that will wait for another day. I haven't decided yet if I want to use this column to talk about *personal* things, which is what I spend a lot of time doing in my own zine (which is on hiatus at the moment). However, much of what I want to talk about or what I have been going through is personal in that moving 2,000 miles away from my home is the most stressful experience I've ever been through. It's hard to not talk about something which your life is completely immersed in at the moment. I guess the one thing I will say is that moving has made me realize, among other things, how utterly inane it is to not be completely honest with people. I guess this is the easiest to understand in the context of *crushes*.

Here's the situation. The night before I leave we're having a small friends-only get together. We all hang out and as one friend is leaving, I tell him, "You know, I've always had a crush on you." And he looks at me and says "I was going to say the same thing." And of course I kick myself. I've known this guy for a long time, and what if either of us had spoken up a year ago? We could be happily dating now. Whatever. That means we're both dumb. You would think since we're both grown up we'd be over this kind of high school awkwardness. This wasn't the only experience like this. It seemed like since I was leaving and the potential to see me face to face in the near future disappeared, a lot of people felt the need to come up and tell me how important my friendship was to them or whatever their "true" feelings for me were/are. Even though this in some ways brings me closer to some of my friends, I wish it could have happened a lot earlier. So I learned my lesson.



DEATH TO FALSE EMO!

For too long those claiming or being burdened with the label emo, have been getting away with quite a bit with no criticism from the inside. Oh, sure, there is no end of finger pointing from others noting the resemblance with emo hairdoos and the Vulcan, Spock but who from within the ranks is holding their nose and saying "P.U."? Well, I'm doing it right now. So, get comfortable and get ready to read: Ten Things Wrong With Emo. Or just flip ahead to the classifieds.

1. "Nation"-ism

Roughly five years following the demise of the NATION OF ULYSSES the emo scene is awash with those who either ape

N.O.U. fashion, promote their bands as organs of nonsense disguised as revolutionary jargon, or go nuts on stage (increasingly when the music hardly warrants it). Hey, the NATION OF ULYSSES, great as they were, should be allowed to rest in peace. Get your own schtick.

2. Won't Call a Duck a Duck.

Why do I review records I don't like in my column when the other music columnists stick to what they like? Because there is so much utter shit in this genre and its smell is overwhelming people's other senses. When bands suck they need to be told, especially when they are ex-member bands who are only applauded and given the time of day because of past triumphs.

3. No Shame.

People have been expressing their love for such groups as the CURE and the SMITHS with much to much ease. This has got to stop. We're punks, we've got to keep up appearances! Yeesh, next thing you know folks will be putting out zines with no music coverage, just reflections on their personal feelings.

4. Posers!

Look around at a show and there's tons of 'em! They've stopped posing as workers from the local gas station and are now pretending to be astrophysicists. Well, word on the street is that a lot of those nerd glasses have clear lenses in them. Maybe people should start roughing these folks up for their lunch money, so they can get the full nerd experience.

5. Phony Issues.

While clearly discussing politics seems to be beneath most emo bands, they don't mind taking a stand on important topics. . . like playing on the floor! Friends, playing on the stage isn't about hierarchy, patriarchy, or imperialism, it's about being able to see the performers.

6. Indie Rock Wannabes.

Emo is connected to punk rock. Indie rock isn't. Emo might not be all that ugly, and at times it might get downright pretty, but it is not the totally wimpy alternative rock of JOAN OF ARC and BROKEN HEARTS ARE BLUE and the countless other bands being welcomed with open arms and no heckling.

7. No Dancing.

We've got D.C. to blame for this one. As the natal form of emo crept across the land it brought with it FUGAZI's prohibition on dancing. Sure a pit is hardly an appropriate reaction to most emo tunes. But is this scene so much about being cool that we can't tap our toes, wiggle our butts, and do something with our arms besides fold them? Could this be the first music culture with no dancing to accompany it?

8. Eight. . .Eight. . . well, I forgot what eight was for.

9. Acoustic Groovin'

I have one major concern with the current eagerness to belt out tunes without amps. Playing acoustic music starts one down the slippery slope of considering music "art." Let's leave art to the new wavers.

10. Skin And Bones.

Let's hope that all the skinny emo boys and girls are naturally so, and not starving themselves so as to fit into thrift store clothing that is ever so rarely available in extra large. Natural or not, I say pack on the pounds, if only to prevent sure tragedy should a big gust of wind blow through an outdoor emo show.

Just a few things as I see it folks. Here are some reviews.

In the dumb band name department is CHRIST who have two CDs out, "Only Every Other Day" with 5 songs and "Page 15" with two songs. Their sound alternates between a SHIFT crunch-lite hardcore sound and slow, smooth post-hardcore. The songs are way too long, all but one over 4 minutes, and some hitting 9 and 16 minute marks. Trimmed down, some of the tunes would be great 7"s. (Temperance, PO Box 685, Northfield, NJ 08225)

It turns out that MONOCHROME, whose EP was reviewed a few months back, was DAWNBREED without the singer. I learned this from the DAWNBREED "Aroma" LP, which I'm quite happy to be reviewing. This band has changed quite a bit since their fiercer days on their split with MINE. There's still a lot of power here, just in a different form. Extremely tight musicianship, but avoiding math rock, and they've been able to add saxophone and trumpet without getting weirdo on us. Finding this may be difficult, but worth the time. (Trans Solar, Bismarkstr 6, 56068 Koblenz, GERMANY)

More goods from Boston, in the form of the HUGUENOTS EP. Throughout most of the 4 songs here they are right on the verge of total spasticness but never quite hit it. That's good cause you can hear what's going on, not a muffled mess. They sound something like early IGNITION using just a bit of the current emo techniques like attention to rhythm, soft to loud parts, non traditional instruments, and guitar picking. This is good shit. (Push Pull, PO Box 471, Allston, MA 02134)

BLANK's been around a bit, but their "Many Will Play" EP is the first I've heard so far. Well, they've got some hooks that's for sure, and overall this is pretty rockin'. Its got a dark edge like PAWN, or a gloomy MONSULA meets DAG NASTY. I know I've used that reference before but it works here too, chumps. (Reptilian, 403 S. Broadway, Baltimore, MD 21231)

The PONYBOY CURTIS/SUPERSTAR split is from Memphis, a town I usually associate with the murder core sounds of COPOUT and HIS HERO IS GONE. However, both bands here remind me a lot of the HATED, which will likely remind others of HUSKER DU. This is especially so with PONYBOY CURTIS who have the dual deeper nasal vocals and mellow guitar. SUPERSTAR is a bit higher pitched in vocals and guitar, and are more quick paced. I'm really favoring the PONYBOY CURTIS side and not just because of the Outsiders reference. (Jive Turkey, 3627 Malory, Memphis, TN 38111)

I've been looking forward to hearing the HARRIET THE SPY "God Gave Us Music" 10" because I thought their split LP with THUMBNAIL was great (even though THUMBNAILS stuff blew chunks). With the exception of two really long, drawn out snoozers, these folks have kept it up. My best description is some combo of GREAT UNRAVELING (when they're good, as on the EP) with repetitive tweaking of guitar and something hectic like SLEEPING BODY. They're hard to put a finger on. (Double Agent, 210 Lewisburg Ave., Franklin, TN 37064)

The HEY, DUMMY "Fall In Line" EP is a welcome review because it is one with politics at the center and music built around that. The discussion throughout the EP boils down to spotlighting white male privilege which was definitely the flavor of the month on the hardcore fest circuit last summer. Still, it's a topic that merits continued awareness (duh), though I think there needs to be discussion which goes beyond self flagellation, which HEY, DUMMY seems to push towards. Musically, its as emo as it gets, with pained vocals mid paced to fast paced tempo changes. (Saturnalia, PO Box 501, Bowling Green, OH 43402)

There are two songs on the OBJECTION "At Arms Length" EP both of which are really harsh sounding. Two vocalists who shred their throats at two different pitches over music which is like a slowed down FINGERPRINT influenced by the chugga-chugga of the metal hardcore bands. (Red Jagwire, PO Box 8317, Austin, TX 78713)

I'm a bit disappointed by the IN ANO side of their split with PARTY OF HELICOPTERS. Musically, I think its top notch, very smooth and chunky at the same time. The lyrics on one song are essentially just "nothing" repeated, and on the second, and better song there are just samples. The PARTY OF HELICOPTERS are way rad, mixing some fairly low tuned music (emo violence?) with vocals quite similar to SHUDDER TO THINK in their delivery. I'd like another helping please! (Ape Records, PO Box 1584, Bloomington, IN 47402)

I had thought STATE ROUTE 522 would sound like their North West neighbors JOUGH DAWN BAKER and NINE IRON SPITFIRE, but they aren't packing the hardcore punch at all. This is easy on the ears, almost midwest a la PROMISE RING but no off key vocals and this is a bit grittier. Also, some nice direct lyrics (or as direct as emo lyrics get). (Henry's Finest, 16128 NE 145 St., Woodinville, WA 98072)

There's an awesome comp out benefiting Food Not Bombs on Anima Records

out of Canada. Most of the bands are emo while the others are really harsh hardcore. ANOMIE have been described as emo crust which is dead on, and a combo that works well for me. PALATKA do their fast thing with screams and slight breaks and get the gold star for their lyrics in "The Truth About San Diego." I hope there are other INSO GREY releases because their mid paced harshness with female screaming is rad, and they appear to have broken up. SIXPENCE, who got big thumbs up a couple of columns ago are back and still excellent. There is still a hectic FINGERPRINT influence but it is a bit more controlled this time. There are great songs by SWALLOWING SHIT, DRIFT, and HOLOCRON as well. (Anima, 1416 Ambercroft Ln., Oakville, Ontario, CANADA)
Endnotes.
1. When in the mood for tattoos in Frisco, I highly recommend Scott Sylvia at 222 Tattoo.
2. I bought a huge batch of hardcore zines recently, the majority of which made me want to jab a fork into my eyes. One, however was awesome, Dwgsht, which had cool articles on relevant historical events as well as good interviews. Send two bucks to PO Box 701, Annapolis, MD 21404.
3. Looks as if I've got the Hated 2x7" I've been begging for. Still looking for old skateboarding videos. 1950 McAllister #1, S.F., CA 94115.

Another month, another 30 days of surfing the net to find interesting, entertaining, and informative links for you desk potatoes out there. Actually, I've been spending very little time at home surfing the net, as I recently found a job with an internet service provider that allows me to spend my working hours surfing, while at the same time trying to tell people on the phone exactly what they are doing wrong that makes their internet account not work. You know, I had a pretty bad opinion of the human race to begin with, but doing tech support has really confirmed this. Oh well, on with the column.

From my old haunts of Boise, Idaho comes a new scene page with the terribly original name of "The Boise Valley Punk Page" (not that my "Boise Punk Page" was terribly creative, but whatever). While this still seems to be a work in progress, it definitely blows away my old scene page by far. Here you'll find upcoming shows in Boise, a page of people who can help you book a show if you're from out of town, a page where you can discuss whatever you want (unfortunately, most people don't seem to be able to say anything here but dirty words), and a few other goodies. Hopefully they'll have added some pages for more Boise bands by the time you read this, but right now it doesn't look too bad. You'll find the page at http://home. rmci.net/kgb/ .

Moving to a different scene, Mike Blur has put up a killer page about the Lawrence, Kansas punk scene, from 1978 to the present. Mike seems to have appointed himself historian for the Lawrence scene, which is cool by me. I think every scene should find someone to archive and remember the punk bands, venues, and happenings of the past. Stuff like that can be a lot of fun to read (or remember, if you're an old fart). Anyway, if you have any interest in the Kansas scene, http://www.idir.net/~mikeblur/framehom.htm would be a great place to start.

I got mail from Kevin Doughnut the other day asking me to check out a couple of sites that he is involved with. First off is Bowling Doughnuts, which is an online zine with a lot of cool departments including record reviews, sound clips, Food Not Bombs and Poetry Not Poverty pages, interviews (including a recent one with The Candysnatchers!) and more. You'll find Bowling Doughnuts at http://www.geo-cities.com/SunsetStrip/Alley/3196/ .

The other page that Kevin is involved with is the Punk/HC/Indie Tour Dates page at http://www.pipeline.com/~bowlingdoughnuts/ . This page is a resource where bands (including those without their own web pages) can have their tour dates posted, so that hopefully you'll be able to find out when they are coming to your town. Bands with e-mail access can mail Kevin at tourdates@geocities.com, and he'll stick them up for you. My only complaint with this page is that he doesn't include an address where you can send him a (non-electronic) letter with your dates, in case you don't have any net access whatsoever. Maybe by the time you read this, he will have posted one.

Another project in the works is Fed-Up.Com (http://www.fed-up.com) which is intended as an online resource for zines and other writers to get their stuff published on the net. If you do a zine and would like some of your stuff published for the world to see, or if you are a writer looking for a place to publish your stuff, I'm sure Fed-Up.Com would love to hear from you. Check out their website and get involved, or mail them at Fed-Up E-Mag; c/o GMH Productions; 735 Delaware Rd. #318; Buffalo, NY 14223-1231.

The Godwalker is a decent site that contains a few pieces of writing, and a whole bunch of music files. If you are looking for tunes, the audio portion of this site will probably keep you busy for awhile. Music here from Born Against, The Bollweevils, FYP, Naked Raygun, Rorschach, and more. Remember, to hear this stuff, your computer has to have a decent sound card. Anyway, you'll find The Godwalker (I don't exactly get the name, but whatever) at http://www.cps.msu.edu/~walkerma/

There are so many online zines nowadays, it is hard to remember what I've mentioned and what I've forgotten. I don't think I've told you about False Sense of Security before, but even if I have, it deserves another mention. Interviews, chat, a flyer archive, and several other links are at this site. Look it up when you get a chance http://www.geocities.com/CapitolHill/7857/ .

Rocket Fuel fanzine is also online, and those of you into bands like Earth Crisis and Kerosene 454, or record labels like Caulfield should check out their second issue online. Interviews, photo archives, links, and other stuff you might want to read. Rocket Fuel is at http://www.ilstu.edu/~ddreed/ .

Let's see, what else this issue? Oh yeah, I wanted to tell you about the homepage for Wrench Records, whose bands include the incomparable English noisemeisters Rancid Hell Spawn. If you haven't heard RHS, you should... they are high speed, tinny, drum machine noise that sometimes hurts to listen to. Just my idea of a good time. Wrench also has a page about Sacramento's Lil Bunnies. All in all, a rather deranged labeled. Wrench Records are on the web at http://www 3.mistral.co.uk/wrench/index. html.

Finally, I got an interesting piece of e-mail from Jerry at Insurance Scam Records (whose homepage is at http://isr.base.org , but really isn't complete yet). He wrote to tell me about this web organization called Monolith that will give you your own domain name (of sorts) for extremely cheap. Without going into too much technical detail, what Monolith does is provide you with an alias to your web site so that, (using my site as an example) if you wanted to go to the netpunk web page, instead of typing in http://www.cruzio.com/~hanford/max-imum.html to get there, you could simply type http://netpunk.base.org (go ahead and try it, I set it up with them). If you send them 5 bucks, people can put in your shorter address and get to your homepage immediately. If you don't pay them, there is a 5 second delay (you'll notice I haven't paid them yet). Anyway, if you are interested in Monolith, you can check them out at http://www.ml.org .

I think that's gonna have to do it this month. Next month, I hope to take you on a WWW tour of the history of punk, but we'll see what happens. Until next time, I can be reached at http://netpunk.base.org , or via e-mail at hanford@cruzio.com. Of

course, you can also write to me at PO Box 8059; Santa Cruz, CA 95062. That is all.

NATHAN BERG

IT'S A SUGARY, SWEET WORLD!

I was a pretty damn weird kid. I hated Kool-Aid. All my friends used to drink jugs of the shit like it was a pail of water in the middle of the Sahara. They would go to the grocery store with their parents weekly and sit in front of he display going "OK. I need 6 packages of grape, 6 of cherry, 4 of black cherry (as if it tasted a lot different from regular cherry), 4 of lemon-lime, and 1 of orange." (Did ANYONE like the orange?!?) Since we have all grown up, (physically, at least), my friends' addiction to Kool-Aid has been transferred to pop. (That's right, it's not "soda" or "soft drink," it's "pop!") I hate pop too. Well, I don't like root beer but I also don't consider root beer a pop. It's beer. Anyhow, pop is huge. You can't go anywhere these days without someone either drinking it or advertising it. The 'soda' industry is largely ruled by two companies, Coca-Cola and PepsiCo. (As if you didn't already know that.) Like the large percentage of multl-nationals, these companies suck, so, without wasting any more time, I'll start talking shit about them.

Punk rockers drink pop. So do hippies and ravers. Businessmen and women, lower-class workers and welfare recipients, blacks and whites, some weird ass dog that I saw on David Letterman; they all drink pop. In fact, the average American drinks 750 cans a year! That's two cans a day for you numbers buffs. It's funny that everyone refers to Coke vs. Pepsi as the "cola wars." This apparently is the only war with both sides winning. Sure, you'll see a story or two about how Coke is beating Pepsi in Asian markets or something to that effect but the truth is that they're both buried up to their necks in profits. PepsiCo CEO Roger Enrico even once admitted that most of the "cola war" gibberish is a bunch of "damn silly stuff." Funny. I think Coke and Pepsi is damn silly stuff. Want proof?

The most annoying thing about these guys is their advertising. Stupid little gimmick phrases that are supposed to make them sound like they could save your life. Be young, have fun, drink Pepsi. It's the choice of a new generation. (Or is it Generation Next?) Ain't nothing like the real thing. The funniest one I've seen of late is the new commercials for Surge, which is Coke's new soldier designed to do battle with Mountain Dew. These Surge ads show kids jumping over couches (in the middle of a city street nonetheless), climbing dirt mounds, and rolling down hills in barrels to see who can get to the can first. However, Surge is not as funny as its ads. Coke is engaged in an all-out media blitz to promote this shit. You had to have noticed all the coupons. For two months, they were *practically* giving it away and in many cases they actually *were* just giving it away. My mom left the house one day and found two cans and a coupon sitting by her mailbox. Apparently, the whole neighborhood got them. Or what about Sprite? This whole "Obey Your Thirst" campaign had me laughing from the very start. Here's a drink trying to convince people not to buy into other ads that use celebrity endorsements that was using fuckin' Kris Kross in their ads just two weeks prior. Silly bastards. We are also on the brink of a $500 million advertising blitz by Pepsi so they can change the color of their labels to blue. This is gonna be a riot. Needless to say, they spend endless amounts of cash trying to convince us that we can fill voids inside ourselves by inserting 12 oz's of carbonated, syrupy sludge.

These two companies have practices that aren't quite the laughing matter that their ads are though. Most noted is PepsiCo's involvement in Burma. Burma, now called Myanmar by the military junta that runs/destroys it, has been a beacon to large companies that are looking for cheap labor pools and less stringent trade and tariff laws. The SLORC (State Law and Order Restoration Council) has come under much fire for their human rights abuse records. They allegedly have over 3,000 prisoners that have no scheduled trials and have also been killing masses of women with the HIV virus. (Geez! We spend all this money trying to come up with a vaccine for this terrible disease when we could just kill everyone who has it. It's cost-effective health care. Someone tell Clinton.) After threats of boycotts from all over the globe for dealing with these bastards, many companies began pulling out of Burma. Not Pepsi. They stayed and justified it with statements like, "Over the long term, trade and investment help promote democracy." (And make lots of money!) Simon Billenness, an activist trying to get companies to pull out of Burma says, "The Burmese military has stayed in power, in part, through the support it has received from foreign corporations." Finally, when an international boycott began to work, PepsiCo said goodbye to Burma.

Although not as serious, Coke and Pepsi both have contracts with any imaginable organization they can. They both have contracts with many fast food chains (In Pepsi's case, they own the Taco Bell, Pizza Hut, and KFC chains. They are planning to get rid of them later this year, though, so they can concentrate on selling pop and chips. They also own Frito-Lay) (I'm not even going to get started on these fast food chains. Not yet, at least. I mean, come on! Rev. Norb is only a four-hour drive away from my house, so if I start ripping on Taco Bell, I'm a goner.) Coke currently has a cross-promotional deal with Blockbuster (right-wing, censor-happy jerks) to sell Coke products at Blockbuster outlets and will eventually lead to co-branding ventures. However, taking the cake is Pepsi's new deal struck with the Toronto School Board that gives Pepsi exclusive rights to the vending machines in all the city's schools. I don't even know how they can come up with shit like this much less pull it off. Hmm.

You know, Coca-Cola was originally founded by drug store owner, John Pemberton, way back in 1886 as a cure for indigestion. I could use such a product right now because the practices of modern-day "soft drink" companies is making me sick. Fuck 'em!

It really shouldn't be that hard to find alternative things to drink instead of pop. If you're seriously having problems thinking of some, don't fret! I've taken the liberty of coming up with a few suggestions. Water, tea, coffee, orange juice, grapefruit juice, grape juice, tomato juice, pickle juice, whole milk, skim milk, soy milk, almond milk, goat's milk, lemonade, beer, wine, champagne, urine, blood, battery acid (Actually, I think battery acid could pass as a perfect alternative to both Surge and Mountain Dew. Ha ha.). Anyhow, I think you get the point. Per usual, the true alternatives aren't going to be found at your local Safeway-type grocery or convenience store. Their alternate beverage selection consists of brands like Nestea, Minute Maid, Fruitopia, Powerade, Hi-C, and Lipton which are already owned by either Coke or Pepsi anyway. I don't mean to be repetitious but the truly-alternate products are to be found at local food co-ops. (Or the faucet in your own kitchen.) Remember, it's our choice to stop supporting the things we hate so we should start by paying attention to where our money is going.

SOME QUICK BLURBS 1. You can mock and belittle me by writing to P.O. Box 504, Chippewa Falls, WI, 54729 (There's the address Rose. Now write to me, fucker!) I'm pretty damn irresponsible so I can't guarantee I'll write back but I CAN guarantee that I'll read it. Send me anything. 2. There's a few bands from my neck of the woods you should probably check out. ASININE SOLUTION plays some of the fastest, catchiest, and loudest hardcore around. Get their newest 7" on Beer City Records and see for yourself. Despite the flogging they received in the review section of this very mag, STRAY BULLETS are real damn good. If you get a chance to see 'em, do so. In the meantime, buy their 7" as well. It rocks and rocks and rocks. Also, don't hesitate to pick up anything by the following: THE STRIKE, DILLINGER FOUR, BITCHSLAP, U.S.V., and URBN DK. That's all the ass-kissing for now. 3. A

COLUMNS

big "poop-on-you" to the band DRAINO. They played a show that was set up by a couple of meatheads a week back in my hometown. They were booted off stage for not having the appropriate sound (I told you the guys running the show were meatheads), but instead of saying "fuck off" and leaving, they proceeded to start the place on fire. This is the 3rd venue we've lost in a year and we're pretty much fresh out of other places to have shows. I hope they think about that when they're sitting in jail. See ya.

The Teenage Suicide

WITH NICK FITT

Volunteering is absolutely the worst thing you can do.

I thought the summit or rulers had in Pennsylvania a month or so ago was quite interesting. While Clinton, his liberal cohorts and the Republicans are all busy slashing the social wage and doing away with everything that working people in our country have fought for to get and keep over the past sixty years they expect today's working people to make up for it.

Volunteering seems to be "cool" or something these days. It seems that people in the punk/hardcore scenes see it as a way of changing the world for the better. I guess it goes along the lines of that misguided "Change yourself to change the world." I've fallen into this trap before. I became disillusioned with political movements and sought to make myself a better person to change the world. I'll tell you it doesn't work. Read your history, because it repeats. Capitalists acting like capitalists didn't bring down feudalism, and acting like you live in a utopian society won't make it so. Neither will reading irresponsible anarchist drivel like "Working Sucks!" It seems to me that "_____ sucks" is the only argument an anarchist can get out. Being negative will point out what is wrong, but it offers no way forward.

Back to volunteering. Tell me that this was not thought up by a capitalist. As if some worker was sitting around years ago and said "Gee... I already work fourty-six hours (when I'm lucky) a week... my boss screws me and other people... he keeps people homeless... starves people... why don't I clean up his mess?!"

Let's take two that seem to be popular around here. Food Not Bombs and Habitat for Humanity.

I'll save the best for last. First of all... Habitat for Humanity is run by Christians. Home of the "If you work hard you'll get everything you need" school of thought. People need houses, granted. But why should I work for free to build them. I call on organizing workers, the poor, the homeless and youth to fight to force the government to pay poor people to build low-income housing. It works. How do you think we got welfare? Despite what you may have heard from your friendly neighborhood English teacher, good ole FDR came in slashing budgets, kind of like "austerity measures" these days. He quickly changed his tune after workers (employed and unemployed) occupied Welfare Offices around the country and made him help people. It can happen again today, the only thing that's stopping it is your inability to see a real solution. While you're at it, take the people in the low-income housing and tell them to demand their civil rights back.

Let's next take Food Not Bombs. This seems to be the punkest thing in town these days. I think they ought to serve spikes and leather instead of food. It falls into the same category as Habitat for Humanity. Usually led by politically ignorant anarchists, they feed people food that they pay for. For free. My friend Jen tried to explain this to me once but I just don't get it. Her argument fell along the lines of "We do it make our own world free of money." Sounds like a good idea. But don't pretend that you're going to get there, slowly but surely through a course of moralistic resistance to the system. How do you feel millions of starving people? You round them up into a working-class political party and give them a set of politics which will enable them to fight back. If that fails- give them guns. What you don't do is spend your money and work for free. Demand that they government pay people to feed the homeless.

The jobs connection is very real. Right now I believe unemployment floats somewhere around 4.9%. Now, I bet we could employ at least another 2% of these people feeding the homeless, building low-income housing, fixing roads, etc. Of course, the ruling class will never let us have true full employment- just their shitty little 4.5% unemployment is full employment. But think of what a difference it will make to the other 2% who have jobs. Think about it- we have all this shit that needs to be done and there are layoffs?

There are some who believe that we shouldn't call on the government to do things like that. Let's do it ourselves.

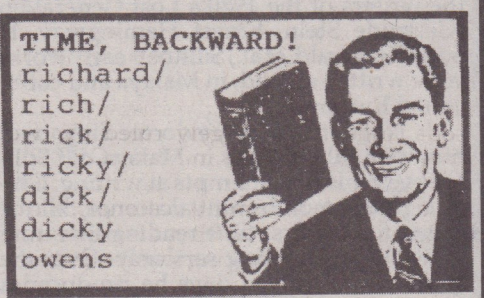
Wake up and be realistic. What is the government? The playing field of capitalism. It no wonder that in all the "democratic" revolutions two of the key demands were a "free market" and patent laws. The government is a government by, for and of capitalists. My suggestion is that we make the prick bastards who make the mess clean it the fuck up.

If someone came to your house and wrecked your shit, would you clean it up? Hell no, you'd try as hard as you can to force the person to clean it up themselves. The analogy is real. People see an increase in state power as necessarily a set back for them. Wrong, Prudhoun. When you force the government to provide a service, you force capitalism to clean up after itself. Sure, things like the Crime Bill and the Anti-Terrorism Act suck- so combat them. Don't see all increases in state power as the rise of fascism.

A does not always equal A. Stop seeing all things that are somewhat the same as totally the same. Start thinking materially.

ENDNOTES:

1. Send me anything you think I'd like (letters, tapes, whatever) to 404A South Main Street, Attleboro, MA 02703.
2. People I'm trying to get in touch with again- Chris from Apt213, Jessika Braunstein, Adam from Yum-Yum Tree (we can work it out, baby), Christine Nabhani.
3. Sorry if my mail's been slow lately- I have a lot of shit going on right now so it might take a while.
4. No more patch orders.
5. Anyone who wants to sell me Nintendo/Genesis games, black metal records, or Japanese comic books can write me.
6. Does the spleen person wan't their prize or not?



The preceding *Time, Backward!* dealt, at length, with the origins of the over-used epithet 'angry young man,' a phrase most Americans, particularly punks have been brow-beaten by their parents, should be familiar with. John Osborne, author of *Look Back in Anger*, coined the term on a BBC talk show in the late fifties while discussing contemporary British literature, specifically the Kitchen Sink Writers. The circle of writers which came to be known as the Angry Young Man Club as a result of Osborne's BBC interview were in England's literary vogue during the fifties and sixties, every AYM writer except its sole creditor, Allan Sillitoe.

Sillitoe, an impressively productive writer with no less than forty-two published works under his belt, was the only man lumped into the AYM by England's literary pundits who had a genuine working-class background. John Osborne, Kingsley Amis, Colin Wilson, and other writers associated with the AYM were, by and large, university students discontented by the abrasive texture of the world once they'd left school. Many of the writings—novels, plays, short stories—published by the AYM focused on the limited degree of career

opportunities and social mobility accessible to university graduates in England's post-war welfare state. Sillitoe's work on the other hand contended head on with the trials of working-class life in the factories, the tenements, the schools, and on the streets of Nottingham.

Since Sillitoe is among the only working-class writers to emerge in England during the fifties, and his early writings are substantially autobiographical, an understanding of his life lends tremendous insight into his work.

Born in Nottingham in 1928, Sillitoe had a rather difficult life as the child of a man unemployed for the larger part of the thirties, during the economic maelstrom of the Great Depression. By the age of fourteen Sillitoe found himself on an assembly line at a local bicycle factory, which then lead to a string of factory jobs as a teenager. The experiences of protagonist Arthur Seaton, as a lathe operator in Sillitoe's first novel *Saturday Night, Sunday Morning*, were largely based on the author's own experiences as a capstan-lathe operator as a teenager.

By 1946 Sillitoe was summoned for service in the Royal Air Force (RAF) and was stationed in Malaya. And, much like the writers of the 1920's Lost Generation (Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, et al.) Sillitoe's early works were written abroad, in Malaya and continental Europe.

Not until a military doctor diagnosed him with tuberculosis in Malaya did Sillitoe begin his first attempts at writing. Given eighteen months convalescence, Sillitoe began for the first time reading literature critically and writing seriously. Over the course of seventeen days he produced a four hundred page novel entitled *By What Road*. Despite the novel's rejection by an intimidating number of publishers Sillitoe persisted in writing, even going so far as to declare his occupation 'writer' on his passport after being released from military service.

After his stint in the RAF, he spent the following year, 1952, in the south of France. The next five years were spent in Majorca, Spain, where he periodically taught English to support himself. It was during these years in Spain that his first successful short story was written, 'Kedah Peak.' The story, though unpublished, was accepted by BBC radio and to be read by Sillitoe on the air once he returned to England. Due to traveling expenses, however, the writer was forced to delay the reading four years, until 1957.

Upon the advice of War-time poet Robert Graves, whom Sillitoe met at a bar in Majorca, he changed his writing style from fantasy to realism, setting most of his work from that time forward in Nottingham. By August of '57 his first novel was complete. Initially titled *The Adventures of Arthur Seaton*, the novel *Saturday Night, Sunday Morning* was accepted by a publisher, though only under the humiliating condition that another manuscript be sent in to validate that Sillitoe was not a fly-by-night writer incapable of producing another novel. A deal for the printing of the novel was agreed upon once MacGibbon & Kee, his first publisher, received a rough draft of his second novel, *The General*.

While England's journalists and literary critics searched frantically for a strong voice whose work could lend credibility to the AYM club, Sillitoe's first novel went by unnoticed. When the novel was made into a film, however, Sillitoe received an abundance of kudos from both press and public.

Sillitoe's film debut culminated in the form of an attack by Nottingham Conservative MP Colonel Cordeaux. Cordeaux berated publishers and producers alike for wittingly 'giving the impression that local workers were 'ill-behaved, immoral, drunken teddy-boys.' Screenings of the film were banned in Nottingham and later Warwickshire for its allegedly lewd and explicit scenes. Nevertheless, or perhaps in spite of these institutional attacks, the novel sold over five-million.

Ironically it is Sillitoe's portrayal of working-class youths that distinguishes him from his university contemporaries hailed by the press as the AYM, though it was principally in retrospect that Sillitoe was added to this exclusive group of writers. The fate of his characters as victims of Prime Minister Anthony Eden's post-war Welfare State of the fifties, characters stubbornly unable to transcend class divisions, is the primary sign of his work and precisely what the literary pundits were foolishly searching under the wrong rocks for.

Simply taking the two works which gained Sillitoe widespread recognition, his first novel and the short story 'The Loneliness of the Long Distance Runner,' its simple for the reader to see the despair, hope, angst, and resignation that marks working-class life in nineteen-fifties England and, subsequently Sillitoe's early fiction.

'The Loneliness of the Long Distance Runner,' perhaps the writer's most popular story and the Muse behind the creation of a killer Iron Maiden song (for those who remember or even care), introduces the reader to a young hoodlum, a teddy-boy who lives the carefree life of a hoodlum youth until he is sentenced to time in borstal (an institution akin to American juvenile detention centers) for robbing a local bakery. Once in borstal the youth, referred to as Smith by the borstal governor, joins the cross-country team and quickly becomes the leading athlete who could possibly win 'the cup,' an athletic award much desired by the governor.

A rudimentary antagonistic, generally Marxist, relationship between 'us' and 'them' emerges in Smith's narrative as he frantically jots the story down for us in his cell with a small bit of pencil. Smith tells the reader that disdain for 'the man' is pervasive among friends and family. Everyone pokes fun at the Tories and other untrustworthy political incumbents.

Similarly, Smith tells the reader of his peculiar notion of honesty, which becomes a loyalty of sorts to his own class. While the governor falsely builds Smith's hope for a promising future within and without borstal if he wins the race, a future of prosperity not even conceivable for a working-class youth like Smith, the erstwhile runner holds nothing but contempt for these lies the governor spews. The Governor is dishonest and trying to fool him, Smith tells us. However Smith is an honest character who, at the close of the story, retains his integrity by throwing the race a few yards from the finish, even though he understands the following time in Borstal will be made difficult for him as a result. The difficulties are a marginal issue for Smith; it is his honesty, his integrity, that's key here.

Arthur Seaton, possibly Sillitoe's most cynical character, the protagonist of *Saturday Night, Sunday Morning*, exudes nothing less than venomous contempt for government and his consequent lot in life. It is a coming of age story wherein an adolescent sews his anger and contempt throughout Nottingham and eventually comes to terms with his position as a worker slaving away from the cliche 'can't see in the mornin' till can't see at night.'

In one scene, while working over his lathe, Arthur thinks to himself: 'I'll never let anybody grind me down because I'm worth as much as any other man in the world, though when it comes to the lousy vote they give me I often feel like tellin' 'em where to shove it, for all the good usin' it'll do me.' And while some might venture to argue that Arthur has matured and moderated his loathing of state and work by the close of the novel, Arthur clearly understands his life as an unending struggle against the power.s that be until his dying day: 'And trouble for me it'll be, fighting every day until I die....misbegotten into a strange and crazy world, dragged up through the dole and into the war [WWII] with a gas mask on your clock....Slung into khaki at eighteen, and when they let you out, you sweat again in the factory, grabbing for an extra pint...' Thus it is this perception of life that Sillitoe believes is part and parcel of nineteen-fifties England's working-class mentality.

Anger and resistance were the main components in Sillitoe's literature, the emotional impetus behind the actions of each character. The uppity nature of each novel or story's hero, according to Sillitoe, was intended to be a 'hidden persuader.' Art was to serve a propagandist end, purporting his own anarchist convictions. In a letter to an intimate friend, Sillitoe expressed slight dismay at the critic's perception of 'The Loneliness of the Long Distance Runner' as a story of working-class angst: 'The Loneliness of the Long Distance Runner wasn't taken in the way I hoped it might be, though there's still time for the poison to

work.'

Understanding the motivation behind the writing of each story, then, ultimately raises the question that the author could possibly have exaggerated working-class resentment, anger, and economic conditions. Regardless, it is this motivation that should've attracted the critics and journalists to him like insatiable consumers to a strip mall. He was genuinely an angry young man whose literature focused on that angst.

So, why write about the AYM last month and Sillitoe this month? Firstly, while Sillitoe's early fiction might be rough around the edges, the man has surpassed virtually insurmountable odds in becoming a respected writer whose stories have been accepted into the English literary cannon and highly anthologized in literature texts used within and without colleges nation and worldwide. The odds, for Sillitoe, were seemingly insurmountable because he is an autodidact, a self-educated man who picked himself up from a factory and a slum and endeavored to enlighten himself and produce laudable works of literature loyal to his beginnings. The man's hero, that's it. And in a time when reverent characters aren't easily found.

For those interested in Sillitoe's life and that of his contemporaries, literary historian Harry Ritchie's *Success Stories* (Oxford University Press) provides a thorough but concise look into the emergence and hard fall of the AYM club. Also, Sillitoe's early works are engaging and entertaining for the angst-filled kid in need of a 'hidden persuader' to get them off the turntable and into the streets.

Send comments and inquiries if you'd like to contact me directly to Rich Owens, PO Box 1223, Montague NJ 07827. Thanx.

Here I am, back again. Sorry about last month's hiatus- I couldn't do my column on account of a slight case of jail. But I'm out, now, and ready for another month of reviews.

This month I got a lot of great tapes- lots of straight out good old fashioned hardcore. I was very happy about this, since that's my favorite stuff, but I became distressed when I realized I was having a hard time giving each band a separate and unique review. Hopefully I don't repeat myself too much.

So, we start off this month with THE SKUMFUX, who have a real thick, heavy sound that's pretty cool. The music's kind of along the lines of 'Age of Quarrel' CROMAGS- mid paced metally street punk. 11 songs, good production. P.O. Box 5617, San Clemente, Ca. 92674. MORAL THREAT do that great, generic mid '80s hardcore, not real fast, and a little sloppy, but give them some time. 12 songs, decent production. 3427 Via Palma, La Mesa, Ca. 91941. SHEESH! play the same kind of stuff, but they're pretty tight. 4 chords, fast beats, screamed vocals, 2 MINOR THREAT covers, good stuff. 12 songs, good production. 75 Bemis St./ Berlin, N.H. 03570. P.C.'S UNDERWORLD play pretty average pop punk of the sort that was pretty popular a year and a half ago. If you miss that stuff, here you go. 5 songs, decent production. P.O. Box 2510/ Pt. Charlotte, Fl. 33449.

NO COMMON SENSE kind of make me think of M.D.C.'s first LP, jammin hardcore with interesting breaks. 8 songs, good production. 1163 Olive Ave, Redding, Ca. 96001. THE CO DEPENDENTS are kind of like older NEW BOMB TURKS / STIFF LITTLE FINGERS type punk, with several other influences thrown in here and there. 4 songs, good production. 908 E. Charman Ave, Fullerton, Ca. 92631. NO CLASS do the generic punk/hardcore thing pretty competently. Fairly tight, with original flourishes thrown in here and there. P.O. Box 6165, Rome, Ga. 30162. SLURR play that FACE TO FACE/ JAWBREAKER hard rock meets punk stuff, with lots of breakdowns and singalong choruses. 5 songs, good production. 235 S. 11th Ave, West Bend, Wi. 53095. POLY ABUSE have a pretty heavy sound, which compliments their metal edged hardcore and gruff vocals well. 5 songs, good production. 218 Seaview Ave, Jersey City, N.J. 07305. POLITICALLY CHALLENGED are another great mid '80s sounding generic hardcore band with angry muppet vocals and lots of energy. 10 songs, good production. P.O. Box 71, Audubon, N.J. 08106. NEXT STEP have a straight edge sound, though no straight edge lyrics. Kind of old YOUTH OF TODAY influenced. I like it. 6 songs, good production. G.P.O. Box 2233T, Melbourne Vic, Australia 3001. NOWHEREFAST play fast, crunchy hardcore with good, snotty vocals, and pretty cool breakdowns. 12 songs, good production. P.O. Box 1984, Eugene, Or. 97440. VETERAN FLASHBAX play fast, generic hardcore with a lot of leads and chanted choruses. 3 songs, good production. 6135 Hedgewall Dr., Westlake Village, Ca. 91362. DEATH THREAT play crusty, fast hardcore. Pretty vicious stuff. 12 songs, good production. 2529 Yale, Memphis, Tn. 38112.

I like a lot of different kinds of music- punk/hardcore is pretty much my favorite, of course, but I delve into lots of other realms, as well. I get a lot of tapes from bands that I like, but that don't really fit the format of the mag, so I don't review them. One kind of music that I like o.k (I'm actually pretty picky about it) is goth. In the beginning, goth and punk were kind of twisted together- you didn't really know where one ended and the other began. Then, of course, they started getting segregated, and in came hardcore, new wave, etc. Of course, the main problem with liking goth, is the people. I've found that a large amount of goth's followers are trendy, shallow, materialistic, pretentious, snobby jack-asses. This tends to turn one off to their scene. However, I've also met quite a few who are deep, intelligent, artistic people with a good sense of humor, so that kind of makes up for it. Anyway, the reason for this little speech is that the next band, DIVINE LOVE MISSION, sounds like the old goth/punk hybrids like THE DAMNED and 45 GRAVE. So if you're more open minded, you might check them out. They're pretty good.. 5 songs, good production. 1388 Avon Ln. #212, North Lauderdale, Fl. 33068.

And that's it for this month. As always, my address is: P.O. Box 2584, Conroe, Tx. 77305. Send in those punk demos, or just write if you're bored. I'm easy. Later.

How To Get Advertising From Labels By Someone On The Other Side

by Chick
(who works for a well known punk rock label)

Needless to say, I get loads of letters, flyers and other propaganda from loads of zines. Some are humorous and refreshing, some are nauseating, some banal and some just downright offensive, the latter of which I received twice in one week and it really pissed me off.

I'm a big fan of zines. Just to name a few: *Static, Rad Party, Giant Robot, Girlyhead, Chin Music, In Whores We Trust* and yes, even *MaximumRockNRoll*. I'm also a big advocate for nurturing the "zine scene" by supporting it as best we can. And by that I mean supporting *each other*, which is to say: If one has a zine or plans on starting a zine, one should buy or subscribe to other zines.

There are two main reasons for doing so.

One, as I said before, is to keep the whole scene alive. Zines are *vital* to small punk labels, like the one I represent. As rocknroll, and particularly punk, becomes harder to keep stocked in the larger chains, magazines are sparing little-to-no space for it within their pages. "Cutting edge" magazines are focusing on world music, dance, and what I like to call, "rocknroll killers," otherwise known as "college mu-

sic." So, the only chance for a punk label to get their name out is (you guessed it) zines.

Zines also let you catch a glimpse into the lives of other nobodys or more (sometimes equally) bizarre and creative individuals. Zines provide a launching pad for inspiring writers to get in the back door or just to practice. And most important, zines are the only vehicle (besides underground comics) for ideas, humor and information that would be censored from major magazines with corporate sponsors.

The second main reason for zinesters to support the "zine scene," which applies *only* to zine editors or potential zine editors, is to see what else is out there—if only to check and make sure that the material you are printing is original. That is not to say that if you'd like to, for example, write a "how to" article on zines, and you've already seen dozens of articles written on the subject, you shouldn't do it. But the *easiest* way to come off like a complete toss pot is to fain that you're the first and only zinester to conceive of the idea. You can also cross reference your data with someone else's data on the subject. You can quote other writers who may be more eloquent than yourself (filling up more space with less work), also helping support the zine world by giving other zines more exposure.

When I first started my zine (called *Your Butt*) three years ago, in my ignorance I thought of all other zines as being competition. So I never read *Factsheet 5*, never went to zine fairs, never read zine reviews. Rejecting what I thought was the competition was like a marathon runner never entering a marathon. He or she could be the fastest runner on the planet, but no one would ever know it. Conversely, he or she may boast to all their friends saying, "I am the fastest runner on the planet." And would appear (and, in fact *be*) very foolish.

To use an example closer to home: What if a musician never listened to any music other than his or her own? A musician get his or her inspiration from other musicians, from the time he or she buys the first 7". Hence the overused interview question, "Who were your biggest inspirations, musically?" Just like any one who wants to improve their craft or sport, a zine editor or writer has to be keen to others in their field.

So, back I circle to the point of this piece. Almost every flyer I get from zines proposes that that particular zine is the best candidate for your advertising dollars. In few cases it's true. But the most likely case is that only people in their "scene" or city and sometimes even just their closest friends give the zine more than a flip-through, which is not a bad thing. That's what zines are for - select people. It's the very thing that separates zines from magazines (on the positive side, the negative being lack of funding). If one idea were for everyone it would be mainstream, no matter how "alternative" it is. Case in point: Beavis and Butthead and The Simpsons.

So, one of the best ways of hitting labels up for money is to say, "this zine will give your kind of music exposure in...", say, "...Ottumwa, IA."

So, in the fine tradition of many a teeny bop rag, I present to you, the Do's and Don'ts of recruiting printing funds according to Chick.

Do's

Be *nice* for krysts sake. You know the proverb: Honey draws more flies than vinegar. Course shit draws more flies, but that doesn't really apply in this case.

Keep your ad prices reasonable. The best way to price ads is to decide on a price for the page and divide it up accordingly.

Consider charging something for your zine - even if it's just a few cents. Giving your zine away for free does not mean bigger readership. Often, when people get a free zine, they assume that they're getting what they pay for. Also, often times clubs, cafes and retail stores will say they'll put your free zine out, but often at the end of the day, they'll just chuck what's left over. Charging your readers will help keep your advertising down.

Seek out distributors. Send each and every issue to every distributor, even if they turn you down several times. Most likely your zine will improve with each issue and many times, they'll eventually take you on. Distribution by companies like Very and AK Press will impress potential advertisers.

Be as creative with your rate cards as you are with your zine. The more DIY your zine is, the more persuasive you have to be. Even if you can't afford to make your zine slick, a charming rate card will show your potential to grow with your zine.

Consider doing a "promo issue," offering potential advertisers a free ad. Many record labels won't advertise until they've seen a sample. To get around that, you can offer three or four labels free ads in the first issue. Then the labels that you didn't solicit for free ads will see that other labels placed ads and will be more inclined to pay for one. They won't know that the other labels didn't have to pay for theirs. You can also offer trades for ads.

Grow your zine. Slowly increase circulation and page count. Seek out interesting artists and writers. Stagnation will cause readers and advertisers to get bored and move on.

Dont's

Be an asshole straight away. Save your snotty behavior for club security. A bad attitude will land your flyer in the rubbish bin, wasting more trees and sliding our planet one step closer to our eventual extinction.

Try and fool advertisers. We always find out through the grapevine how much of an impact your zine has, no matter what you say your circulation is. Also, don't get too greedy. Expect this to be a labor of love. You'll be lucky if your zine pays for itself.

Print more copies than you think your community can absorb, just to fool potential advertisers. Just because your zine is free and has an exceptionally large circulation, does not necessarily mean it's worth paying high prices for advertising. A lot has to do with *content*.

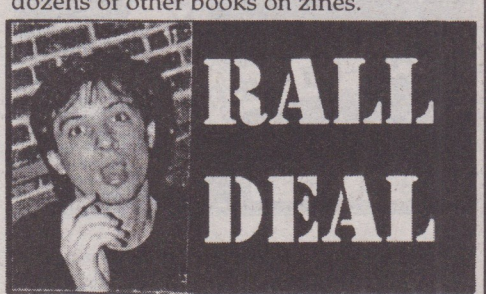
Give up on distributors. See "Do" section. Decide how much you want to charge the public and work from there, don't shy away from going through distributors just because they pay you less. If you can get good distro, you can make up the difference by bumping your ad prices a bit.

Say things like, "If you don't advertise in this zine, it's your loss." This usually results in a glance at the 3 foot pile of zines in the tray followed by a rousing "FUCK YOU," and a quick flick of the wrist, landing the entire shebang in the rubbish bin, where it most likely belongs. Remember, the fact that there are literally thousands of zines out there means that, in most cases, advertisers don't need you as much as you need them, unless you've already established a niche. That's not to say you have to be a kissass, just persuasive.

Get too upset with labels if they can't advertise. Often behind what feels like a cold shoulder is a frazzled publicist with little or no ad budget.

Grow too fast. Growing too fast will cause burnout, and filling your pages with fluff will lose readership and, consequently, advertisers.

There are dozens more helpful hints I can think of. But I'll save them for another time. Perhaps. Til then, I'll be waiting to taste the fruits of your labor. Your zine, you pervert. For more advice on doing a zine, read *Factsheet 5* and anything else by Seth Friedman, anything by VSearch or Vale, or scan the isle of your local zine shop for dozens of other books on zines.



WITLESS TO A MURDER:
Being at the Wrong Place at the Right Time

There I was, cozy and warm in my six-floor Harlem walk-up, enjoying a wholesome Christmas Eve repast of pizza and Rolling Rock as the snow covered the criminals outside, when Chris came home and fucked everything up.

"I heard about this great place up on 133rd Street," he said. "They don't sell you that oregano shit like at the Blue Door on Amsterdam... this is *da real sheet*, because it's the Rastas *themselves* who sell it." Since

Bob Marley was the only Rasta guy Chris had ever heard, he sort of said it like Marley would have if Marley had been white and stupid enough to buy weed up in central Harlem.

"That oregano shit has been good enough for you for two years, Chris," I reasoned, changing the channel as an event sponsored by the WWF came on the screen. "You can't go up to 133rd Street. That's the middle of Harlem, not some lame fringe area undergoing gentrification. Living in the barrio is one thing, but this is another. You'll be killed, obviously." I figured that this was merely the latest in a continuous stream of brainless schemes that Chris would invent, talk about at length, and quickly forget as his drug-addled brain moved on to the next equally-stupid topic. Chris was a guy who talked about his job processing bond-trade tickets for $20,000 a year like he was Gordon Gecko. Our other roommate Dan and I routinely pissed in Chris' bong, but Chris had never ever noticed. Chris smoked in the shower, and according to his girlfriends fell asleep during coitus. Chris had once stolen a wheel of cheese and passed two hours outside the American Savings Bank at 111th and Broadway trying to sell the thing for $20. Chris had difficulty recalling his sexual orientation. He'd put this latest thought-fart aside quickly enough.

I looked up from the TV, where the Anschluss had succeeded and Panzers were crossing the Polish border. Chris had his jacket on. He was struggling with his shoelaces. He was serious.

"Chris, you stupid fuck, you're really going up there, aren't you?" I said.

"Of course I'm going! Didn't you hear me before? This is *da sheet, mahnnn*—really strong stuff. That other crap doesn't do it for me anymore. These guys must be serious—they only sell in quantities over $100!"

I was about to let him go—now the blitzkrieg was underway as Alistair Cooke intoned dramatically about the Nazi menace *to the entire world*—when I remembered the $283 a month that represented Chris' share of the rent on our two-bedroom apartment. If Chris died on this expedition to northern Manhattan, Dan and I would each have to come up with $425, not to mention the utilities. Since Chris owned nothing worth selling, we'd be fucked.

"Chris, wait," I said, like, or rather as, an asshole. "I don't want you to go up there by yourself. It's nine at night. Anything could happen to you. I'll go with you." I felt all warm and fuzzy. The Christmas spirit was coursing through my veins. So was the Rolling Rock. I threw on my red-and-black hunting jacket—for some reason, they were the rage that winter—and off we went.

The ride uptown went uneventfully. We took the C train uptown to 135th Street; the stairs let us out at the entrance of Saint Nicholas Park, a dilapidated block-wide strip filled with shabby trees and fierce-looking young men milling around up to God-knows-what. Unsurprisingly a few guys checked out the two of us, being both 6'2" and terribly, terribly white, but they hung back and didn't talk to us. Relieved, we scooted off down 135th toward Chris' legendary Rasta drug emporium at Adam Clayton Powell Boulevard between 136th and 137th Streets. Amazingly, the place was right where his source had told him it was. It was a tiny store festooned with yellow, red and green crepe paper, blinking red Christmas lights and a couple of old Yelloman LP sleeves taped to the window. A few amazingly tall men with those round Rasta hats on hung out outside, talking quietly. I waited outside, feeling relatively self-confident that everything was fine. Then Chris reappeared, smiling his insipid grin, and whispered: "I got it."

Chris and I walked back to the subway next to an enormous housing project, made the diagonal left across Saint Nick and entered the station. I noticed peripherally that the same guys who'd checked us out before were now staring at us dead-on, but I decided to ignore them. Halfway down the stairs, we heard running footsteps; in a second, the four were on us, two of them on each one of us, throwing us up against the tiled wall.

"Don't move, man! Don't fuckin' move!" the leader, who looked maybe 16, yelled at us.

I looked at each of them. The tall kid, who wouldn't stop telling us not to move, and his shorter friend, were black, but I couldn't figure out the ethnicities of the other two. Maybe they were Hispanic, maybe Amer-Asian. They looked 14 or 15, and were about 5'5" to 5'8", probably about 130 to 150 pounds. In my mind, I was already answering questions for the police report.

I looked at Chris, but he was smiling at the tall guy. Then I looked down, and noticed that there weren't any weapons, not even knives. I looked at Chris again, and this time he was looking at me. He glanced quickly down and then up, and I knew that for once, we were both thinking the same thing. More accurately, for once, we were both thinking. If these guys had anything that could hurt us, they would have shown it.

Chris yelled "Now!" and we both lunged out at our assailants, punching one with each fist as hard as we could, then kicking at their knees or whatever we could get. Since we were both much bigger than they were, they all went down. Without looking behind us, we ran down the stairs, jumped the turnstiles and ran down the platform until we realized we didn't hear sneakered feet behind us. In the movies, the train would be coming. In New York City, on Christmas Eve, it was nowhere in sight. Still, we caught our breaths and relaxed. The guys were gone.

Just to be safe, we walked to the other end of the platform and waited next to the token booth at the north entrance to the station. Aside from an ancient token-booth clerk fighting off sleep, we were alone.

A minute passed. Then, those four fucking guys were back, having run above us on the street and then down the stairs of the entrance where we were waiting. Chris and I stayed close to the booth, crouched down, waiting. The four guys circled, apparently confused that we weren't making any moves. They kept dogging us, saying shit like, "Whatsa matter white boy, can't you shoot us like Bernie Goetz, come on, come on, you know you kill black boys like us," but we just kept quiet, hoping that the passage of time would present some opportunity.

When none occurred after a few seconds, I began pounding on the booth.

"What?!" the geezer squawked.

"What do you mean, 'What'?!" I screamed. "Call the police! These guys are trying to *kill* us!" It's always important to make the situation clear, and to exaggerate it as much as possible in your favor.

"How do you know they're going to hurt you?" he squawked.

"They said so!" I yelled. "They said, 'We are going to kill you.'"

"That's bullshit!" the chief mugger yelled. "We're just *talkin'* to them and shit!"

"For Christ's sake, call the police!" I yelled.

Finally, the dipshit picked up the phone.

Just then a downtown train sped into the station. Chris made a leap for the turnstile and disappeared around the corner after it, leaving me alone. One of my tormentors said to his comrades, "This is bullshit! We don't need shit with the cops! Let's go!" With that they took off up the stairs. An instant later, Chris returned with a cop he'd found on the train by pulling the emergency brake.

The cop, a stocky young guy with a buzzcut, held his gun up and shouted, "Where'd they go?" It was very exciting. This was going to be fun! We ran upstairs, but they were already gone, no doubt running through the park. Inexplicably, a van stuffed with eight beefy transit policemen screeched to a stop. "Get in!" the driver ordered.

We started driving uptown at maybe 5 or 10 miles an hour, searching for the muggers. As we went, call after call kept coming in about assaults and robberies committed by four guys matching the descriptions of our Fab Four, working their way uptown at the rate of perhaps one every three minutes. We sped up, and at 139th Street one of the cops in the van pointed out the window and said, "Look!" At the corner on the park side of the street, two bare legs stuck out of a trash can. I thought it was a mannequin until I noticed a hand on the other side, twitching reflexively. "Man upstairs saw it," the radio said. "Four males, two black, two Hispanic, stabbed an adult female walking her dog." I looked up and saw an old guy in the

window of his fourth-floor apartment—probably the guy who made the call. Chris and I had been wrong about them not having weapons. But why didn't they use them when they tried to mug us? Why didn't we end up like her? An ambulance pulled up and we let out two cops at the scene. We kept rolling.

"The next time you guys wanna buy drugs," our cop told us, "buy downtown. Amsterdam Avenue, you know, in the 100s. That's for college kids like you."

"We weren't buying drugs," Chris volunteered. "We were visiting a friend. He lives on 141st Street." I nodded half-heartedly.

"You don't have any friends here. You can't play up here—this is serious *black* shit. Have some respect for these people. Don't go where you don't belong."

Chris, his pocket bulging with marijuana, kept going. "It's a free city, right? I pay taxes for these streets, too!"

I elbowed him in the pot. "Shut up, asshole," I said.

We cruised all over Harlem in the transit cop van. Every now and then we'd see four youngish guys walking. The cops would stop them, hurl them against the van and frisk them. "You know the drill," they'd say, and they did. They looked both oppressed and bored at the same time, or maybe just bored by their oppression. I'd say, "It's not them!" but it didn't matter. Every group of four was automatically stopped and fucked with. After a few hours, we did a tally of our four guys' big night out: 14 muggings, including us, plus one murder. The dog-walker, a nurse who was studying at City College, died a minute after they pulled her out of the trash can. The cops brought us back into the subway, this time to the transit police station buried in the bowels of the 145th Street station, to look at mug shots.

There were binders filled with head shots of everyone arrested for robbery in the New York City subway system, in all four boroughs (Staten Island's SIRTOA system doesn't count), during the previous year. Black males took up eight binders worth of photos. There were one-and-a-half each for white males and black females, and half a single sheet for white females. I asked to look at the white females. Most were hard-faced middle-aged types, but one was a preppy-looking blonde chick wearing a red monogrammed sweater. "We always laugh about that girl," our detective said. "Looks like she just got off the bus from Connecticut. What the fuck was she doing mugging people on the New York subway?" I really wanted to meet that woman, maybe to go out with her, definitely have sex. She'd be fierce.

I flipped through the black-male binders twice (Hispanics included with the blacks, for whatever reason), but it was on the second go-through that one face jumped out at me. It was the leader of our Gang of Four. I was sure of it. The guy's nasty face had been maybe ten inches away from mine in that stairwell. The detective asked Chris if he recognized him. He couldn't be sure, he said—maybe it was, probably it was, but he couldn't be absolutely certain. Fucking stoner.

The detectives drove us back home. Chris broke open the stash of Jamaican pot he'd scored and declared it the best damn shit he'd ever smoked. "I would go again, in a second!" he said. "Maybe a little earlier in the day, of course."

After that night I had the same dream every night for months. Chris and I were stuck in front of the dimwitted token-booth clerk, surrounded by the four thugs. The scene would rewind, and now Chris and I were there, waiting for the train that wasn't coming. I heard the footsteps on the stairwell. This time, I had a gun. It was a Browning semi-automatic pistol, square and cold and dullish copper, perfectly balanced. I loved that gun. As each kid came around the corner, I aimed at his head and squeezed off a shot. The first three guys all went down, pop-pop-pop, falling and tripping backward and dying, and the fourth one came around to find his friends all like that, dead or dying. Then we looked at each other. He smiled, and I shot him in the face, in the chest, over and over and over. I counted off the 20 shots in the clip—even though I didn't know how many it would really have—as I offed them all. Now those fucking bastards wouldn't kill that nurse, 21 years old, who was only trying to take her dog for a walk, and whose death was only considered newsworthy enough for page 5 of the *New York Post*.

A little more than a year later, I'd finally moved on to other nightmares when the detective called me at work. I recognized his voice, and found myself instantly transported back to that shitty little room with all the mug-shot books lined up on a shelf above a metal desk piled high with wanted posters and yellowing crime reports. "We found your guy," he said. "I couldn't get that nurse out of my mind. It took me all this time to find he was living in the Rockaways, but it was worth it."

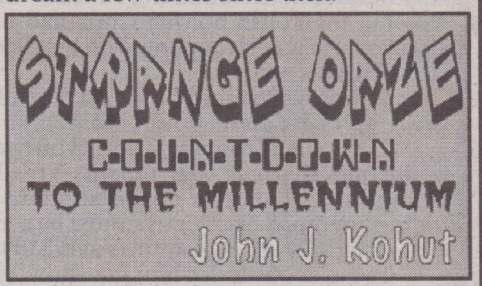
I decided to confront my fears by taking the C back up to 145th for the line-up. Chris didn't have to go since he hadn't been able to recognize the guy from his photo anyway. I looked through a peep hole in the door, where there were four guys who looked like no one I'd ever seen before, and my guy, who was exactly him, but now with a goatee and a year older that reflects the accelerated way in which teenagers age. "That's him," I said.

"We'll let him sit in jail for a while," my detective explained. "Then we'll see if any of his friends come to see him. That's how we'll get the other guys."

A few months later, it was apparent that the former gang leader had ceased socializing with his former associates. All I had to do, said the detective, was place him at the scene of the crime in court, and they'd nail him based on his unfortunate tendency to brag to the wrong people. I hadn't witnessed the actual murder, so my testimony was merely circumstantial. He had mugged me a few blocks away from where the young nurse had been murdered.

They made me wait outside the courtroom on Centre Street for about ten minutes. They called me in, and I looked around. There were about twenty spectators. I walked up, got sworn in, and explained what had happened to me. Then the defense attorney cross-examined me. "What were you doing up in Harlem that night?" he asked. "I was with my asshole roommate," I said. "He was there to buy drugs, and I went with him to keep him from getting killed. Now I wish he had." The lawyer looked surprised—later the DA told me my honesty had helped the case. Then he told me to stare at the defendant and identify him again, which I did. It was strange. Nothing passed between the accused killer and me. I wasn't scared that he or one of his friends was going to come and kill me, and I didn't feel sorry for him, and I didn't hate him. He was obviously alone in that courtroom, it was obvious that he was going away for a while, and he more than deserved it. He knew it; I knew it. "Yeah, that's him. I'm absolutely certain of it," I said.

They gave him 8 years. I've had that dream a few times since then.



THE FINAL COUNTDOWN

BVM World Tour '97.....

At the beginning of June a 12-inch-long mark appeared on the floor of the Hidalgo Metro stop in the heart of Mexico City's subway system. The mark resembles the image of the Blessed Virgin Mary and its details suggest the flowing robes surrounding her that are found in traditional artistic renderings. Thousands of believers have been visiting the image daily, touching and kissing it and leaving candles and coins. As expected the Archbishop of Mexico has declared that the "Virgin of the Metro" is "not a miracle."

Lorena Bobbitt, call your office

According to police in Bangkok, Laong Paerthong cut off the penis of her husband, taxi driver Prayoon Ekklang, 47, following an argument. Laong then attached the member to a bunch of helium-filled balloons and sent it soaring. [Editor's note: Cases of wives severing husbands penises have become so common in

Thailand that Thai surgeons have actually developed advanced techniques for reattaching them.]

[Thanks to J. Hayes, York, Pa., for this one.]

The Animal Liberation Front claimed responsibility for the release of 8,000 to 9,000 minks from their cages on a fur ranch in Mount Angel, Oregon, in June. Although multiple reports seem to be sketchy about the exact numbers involved, most suggest that about 2,000 died or remained missing after the incident. In published reports officials of the fur industry attributed the deaths to the minks fighting amongst themselves and to death by exposure to the elements.

Sign, sign, everywhere a sign.....

In Kfar Hasidim, Israel, a red heifer, 10 months old at the end of May, is at the center of a controversy among those attributing religious significance to her birth. The heifer, Melody, is believed to be the first red heifer born in Israel in two millennia. "The red heifer is one of the most important signs that we are living in a special time," said Gershon Solomon, who heads a group dedicated to rebuilding the Temple destroyed by the Romans in 70 A.D. The Temple would be rebuilt on the site where the Dome of the Rock now sits. According to cult expert Margaret Singer, 75, a clinical psychologist in Berkeley, California, there are now more than 1,100 active groups that are fixated on the coming "end-of-time." Of those, one recruits tradesmen to prepare to fix spaceships it expects to begin landing on Earth soon. Another group believes that the Chinese takeover of Hong Kong this July will be the start of Armageddon.

The technical term is "Wack Job"

Police in Toronto arrested Peter Lerat, 33, in May, for two incidents in which he held hostage a Canada goose and a baby raccoon, parading them around Toronto streets and into shops, threatening to kill them unless passersby gave him money. In the case of the goose, a passerby went to a money machine and paid the $50 ransom. No one would pay for the raccoon but police apprehended him before he could harm the animal.

In May, an Israeli court convicted Avigdor Eskin for violating the Terrorism Act. According to news reports, Eskin had stood outside the home of Prime Minister Yitzhak Rabin on the eve of Yom Kippur in 1995, one month before his assassination, and cursed Rabin with the ancient cure of "pulsa denura." His curse asked "angels of destruction" to kill Rabin. Eskin said that the curse usually took 30 days to work. Approximately one month later Rabin was murdered. A spokesman for the court said that the curse violated a section of the law that forbade encouraging violence.

Once again, It's STING!!!!!

A 24-year-old Bethesda, Maryland, man was released from a psychiatric hospital three years after killing his mother with a hammer. Psychiatrists said that the man had vastly improved and a judge ordered him sent to a group home. The man had told psychiatrists that he had experienced vivid hallucinations years ago and that he then believed that books and music contained messages intended just for him. Among his beliefs was that certain songs written and performed by Sting were sending him cryptic messages concerning the apocalypse.

Officials in the Netherlands sentenced Wim de Nijs, a pilot, to four months in jail for an incident in March 1996 in which he used the radio in his small plane to tie up a radio frequency used by air traffic controllers at the airport in Groningen. De Nijs prevented controllers from contacting other airplanes by repeatedly singing, "Flintstones, meet the Flintstones, they're a modern stone-age family" for 20 minutes.

Life in the other Superpower

According to a report in June, in the previous 15 months, at least 49 people died in at least 14 reported cases in which a Russian soldier ran amok on a killing spree firing an automatic weapon. The incidents among the poorly fed and unpaid troops are becoming so commonplace that some news bureaus are no longer reporting them.

According to an army report, during 1996 more than 1,000 Russian soldiers were killed under a variety of circumstances and more than 500- committed suicide.

Police in Plymouth Township, Pa., arrested three young men aged 18-, 19-, and 20-years-old for a two-week spree of blowing out more than 200 car windows with a BB gun and slingshots. When apprehended, their car was littered with BB pellets and rocks. Police said that the three unemployed men told them they busted the car windows because they were "bored and stupid."

In Canada a judge acquitted a Shegiuandah Indian of manslaughter because he accepted the defendant's testimony that the man he killed was actually an evil spirit known as the "Bearwalker." Leon Jacko, 19, said that it was self defense when he hit Ron Thompson, the "Bearwalker," with a ceremonial walrus bone. The judge agreed that Thompson was known for violence and was thought to have the power to put curses on people.

According to a report in China's *Workers Daily* newspaper, Yang Li, a 41-year-old eye surgeon confronted his wife's lover and killed him in a scuffle with a knife. Li had just learned that his wife had given him a venereal disease, had taken an eight-day trip to Hong Kong with her lover and had aborted the man's child. Li hid the man's corpse by cutting it into more than 100 pieces. He stashed the entrails in the freezer and cooked the head in a pressure cooker after which he threw it into the ocean.

Henry Jordan, a member of the South Carolina Board of Education, speaking at a meeting of the board's finance and legislative committee, on the subject of displaying the Ten Commandments in public schools: "Screw the Buddhists and kill the Muslims. And put that in the minutes." Jordan, a Republican who ran for lieutenant governor in 1994, said later that he didn't mean it literally. "What I want to do is promote Christianity as the only true religion. This nation was founded to worship, honor and glorify Jesus Christ, not Mohammed, not Buddha."

Police in the Brazilian town of Jaguapita said that Carlos Eduardo Gomes was injured after he tried to blow open a bank safe but instead blew the roof off the building. The 32-year-old Gomes tried to blow open the safe by filling it with cooking gas and then lighting the gas.

In Fort Lauderdale, Fla., a bank robber walked into a bank and handed the teller a note demanding money and warning that he had a pipe bomb. The teller asked him to wait so he got back in line and waited for 20 minutes. Finally, the teller handed him a bag with $1,500 in cash inside. He ran from the bank and straight into waiting police. His pipe bomb was a tube from a roll of toilet paper.

On June 2nd an Army private walked into the Fort Belvoir Federal Credit Union in Fort Belvoir, Va., and handed the teller $2,900 in cash which he wanted to deposit to cover a wire to Texas. The teller thought that she recognized the man as the person who robbed the bank on May 21st. [The robber did not wear a mask.] The serial numbers on the bills he tried to deposit matched those of the ones stolen in the robbery.

As reported months ago, self-proclaimed Indonesian sorcerer Nasib Kelawang confessed to killing 42 women to increase his magical powers. In late May, the police, originally skeptical of his claim, dug up the 42 bodies. Nasib said that he originally intended to kill 70 but was arrested after the 42nd. He said that in each instance the women had paid him to perform spells that would keep their husbands and boy friends faithful. He took each woman to a field where he buried her waist deep as part of a magic ritual. He then proceeded to strangle each woman.

Update:

Several months ago I reported on the case of an Ontario family that appeared to be the target of an intricate campaign of electronic harassment by an unknown figure who called himself "Sommy." Despite investigations by police and telephone and electronics experts, the identify of the person who periodically interrupted the family's telephone calls, deleted things from their computer, changed their television channels and turned the home's electricity on and off, went undetected. In late April a television station revealed that a letter sent to them by the family admitted that their 15-year-old son was behind the activity. It started as a joke that got out of hand.

In Discovery Bay, California, police issued an arrest warrant for pilot Al Vieira, 52,

after he was accused of stockpiling thousands of boxes of cremated human remains in a public storage facility. Vieira was under contract with several mortuaries to release the ashes over mountains, rivers and the Pacific Ocean. The storage unit was so packed with about 2,000 boxes of remains that its sides "were bulging out," said police.

Sex, lies and violent bloody death are on this month's agenda, so, lets start with the violent death kiddies. El Duce, singer of THE MENTORS, started out one night a few weeks back with a small dilemma. Since all tracks must lead to heroin the big El followed em "smack", no pun intended, dab into the 8 PM express to Louisville. L.A.P.D. had trouble correctly identifying the body since his face was missing and what remained was mostly fat. Sickie Wifebeater came down to identify the body and pronounced the fallen felon as El Douchee.

The authorities requested that the face be found, felt, formaldehyded and forgotten. I have a pretty sad feeling that all the scary, smelly mental patient leftovers from the late seventies/early eighties are all going to be gone by the year 2000. GG, Donny, El Duce, it'll be no time at all before people like Johnny Stiff, Tommy Rat and Jim Testa of Jersey Beat are ready to kick. Note: All members of Letch Patrol still live with the uncertainty of the whereabouts of Chicken John.

Some minor scuffles in the New England pop punk scene as the singer of the Cretins caught the bass player sniffing his used butthuggers. This would seem enough to start a fight yet tensions mounted when it was revealed that yes, the singer was using the bass players underarm deodorant in the crack of his arse.

More fights! The Ramones all figured out how to use a computer and have been calling each other names on AOL, One unnamed Gabba Heyer referring to Marky as The Baldy Ramone.

Weston kicked their lead singer/bass player Chuck out for running a teenage porn ring.

Brendan Rafferty of SFA was beaten up by skinheads while bouncing at CBGB. He insisted that the "Skinheads are Homos" T-shirt he was wearing had nothing to do with it. He managed to collar one of the goons with his beergut and call in the NYPD.

Theologian Records signed the Dwarves. Some overlooked flaw in the contract allowed them to seek other labels so, you guessed it, Epitaph bought them up for $100,000 and a lifetime supply of Leggs.

It seems like every band and their little brother are getting off Lookout like rats from a sinking ship. The Queers seem to be the last to give in as they fly over to talk to Epitaph for a third year in a row. King Joe Queer only could state that even though he's in a punk band from New England and having admitted to every other imaginable substance entering his body he just wanted to make it clear that he would never wipe underarm deodorant in his arse.

After his successful performance on the TV Tunes record, Todd Bridges from Different Strokes signed to Lookout. We'll, he did until he held up Chris, Mollie and Larry and stole a whole bunch of 7"s from the warehouse. Lookout is quite upset because they are now almost out of Yeastie Girlz records. A lage stack of Potatomen singles showed up again on the stoop the next morning. Dana Plato also signed a split EP but Gary Coleman signed to Epitaph and plans to join the Dwarves.

FYP signed to Capitol. They also went on a fox hunt while touring through England, Well, actually they just ran around in the woods like a bunch of goofs and pissed on trees to confuse the hounds. Sean saw a jolly bad teeth limey mothafucka and chucked a big stink his way. The stick hits the horse in the arse (it was a wood stick not a deodorant stick) and the horse goes bucking and flings the poor chap off into a tree stump. Sean, showing some heart goes up to the poor shithead to see if he was ok. Turns out the big eared space-cadet is the future king of England. They got outta there pretty quick.

Katon of Junk Records was spotted trying to pick up young boys at a bus stop offering cheap wine in trade for a night of desire.

The post-operative Jane/Wayne County has sold her old penis to a needy Henry Rollins.

The Pink Lincolns broke up with no deodorant involved. I've smelt 'em, this is for sure.

Thanks for all the girls that wrote to give me some encouragement as an active loudmouth bitch in the scene I love you all. annerkey@msn.com

Ah... Peer Pressure. You better listen. Everybody cool is doing it. This unfocused column will focus on new releases worth buying, dumb early punk obscurities, general collecting BS, show reports where applicable, shameless self-promotion, and records records records. This column will be nothing particularly creative or new and may at times be downright boring, but I won't steer you wrong, baby. If you have good taste, you'll agree. Guess I'll start with a subject regularly on my mind.... **KILLED BY DEATH** compilations. These compilations changed my listening habits, my collecting obsessions, and I reckon they're the best thing to happen to punk rock since the four-track recorder. The past year has seen a glut of LPs with the Killed By Death title... I've run into a number of people who are understandably confused about which, if any, volumes to pick up. Allow me to get you started on the right foot.... the series began around 1988 at the hands of a crazed Swedish transplant to the States. Imagine one Swede with one Motorhead song title doing so much for you. Killed By Death #1 documented and exacerbated an obsession with punk singles from '77-'82 that continues to become more compulsive, and that's the way I like it. Uh huh. Since then, no less than eight parties have used the name for compilations that are sometimes as good or better than the originals, sometimes not worth the plastic they're pressed on. The volume numbers were sequential for awhile but have recently become intentionally ridiculous. Incredibly, no volume number overlap has occurred despite multiple parties releasing the LPs over the years. The following guide is the result of lengthy, girlfriend-aggravating conversations with the likes of Dilley Bar, Mr. B, and D.A.D. Thanks, ya'll. I've grouped the comps. into categories of necessity created by yours truly. The ratings reflect general musical greatness and the level of obscurity exposure. On to my jaded, conflict-of-interest opinions....

CONSUMER REPORTS:
KILLED BY DEATH

RATING: A — ESSENTIAL. PROSTITUTE YOURSELF IF NECESSARY.

KBD #2

This volume is, in my humble opinion, the best one. All those unversed in KBD should buy #2 first. If you don't like this one, you should give up and listen to Barry Manilow. The repress is a straight re-issue of the original except it's on red vinyl. Highlights: Eat, Mad, Machines, Freestone... fuck it, almost every song. The first four volumes get big bonus points for just being the first to expose overlooked, underrated obscurities from this era. The challenge for later volumes is digging up great unknowns which, once again, score points since the field gets smaller with every volume.

KBD #7

This LP was comprised solely of records from the want list of the guy who did volume #5 and #6. Talk about a cruel joke. The thought of it still makes me laugh. At least we know the feller was looking for some winners. I remember cursing the fact

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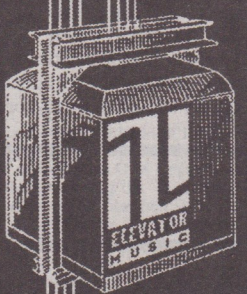

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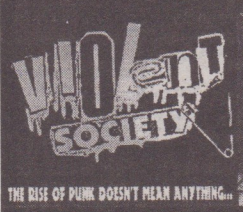

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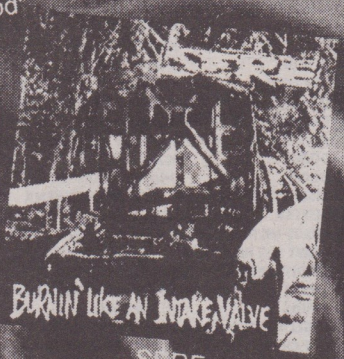
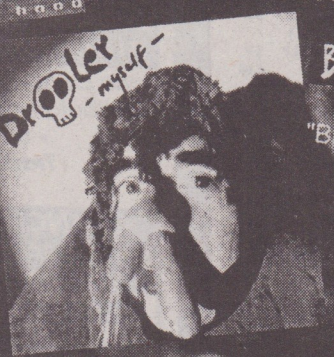


SERE
"Burnin' Like An Intake Valve"
HC from New York



DROOLER
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Tardcore from
Berlin-Kreuzberg
incl. the ex-singer
of New York's
"Crawlpappy"

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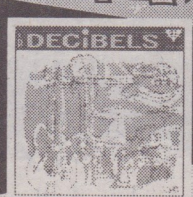

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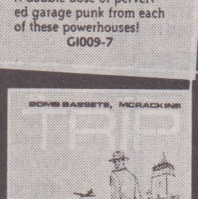

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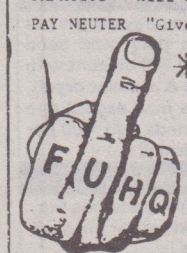

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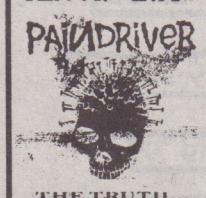

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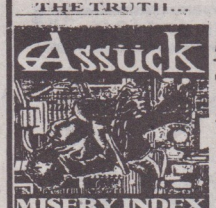

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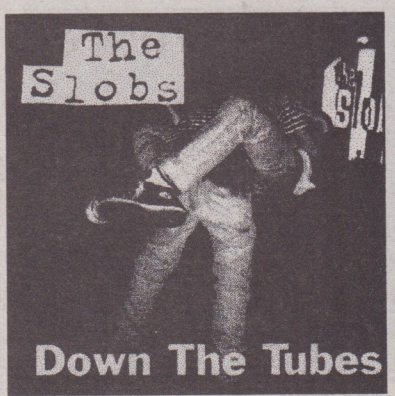

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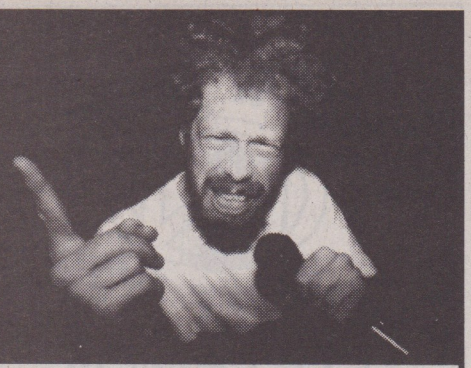

"...this guy never shuts up..."

– Maximum Rock & Roll Nov 96

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July 13-Columbia, South Carolina-Rockafellas
July 14-Jacksonville, Flahdah-TBA
July 15-St. Pete, Florida-JoMochas
July 16-Miami, Florida-TBA
July 17 West Palm Beach, Florida-Happy Days
July 18-Pensacola, Florida-The Nite Owl
July 19- Somewhere between Florida and Georgia
July 20-Atlanta, GA (w/Anti-Heroes until August 6)-The Masquerade
July 21-New Orleans, LA-Dixie Tavern
July 22-Houston, TX-The Abyss
July 23-Austin, TX-Voodoo Lounge
July 24-Drive through Hell
July 25-Mesa, AZ-The Nile Theatre
July 26-San Diego, Ca-The Showcase Theatre
July 27-Corona, Ca-The Showcase Theatre
July 28-Santa Barbara, Ca-Emerald City
July 29-San Francisco, Ca -The Trocadero
July 30-long ass drive to Seattle
July 31-Seattle, WA- RCKNDY
August 1-Portland, Or-Suburbia
August 3-Salt Lake City, Utah-TBA
August 4-Denver, Co-Astlan Theatre
August 5-Lawrence, Ks-The Bottleneck
August 6-St. Louis, MO-The Hi-Point
August 7- day off to do nothing, finally!
August 8-Cincinnati, Oh(w/ The Showcase Showdown until 8/19)-S.O.B.'s
August 9-Cleveland, Oh-The Euclid Tavern
August 10-Pittsburgh, Pa-Lucianos
August 11-Buffalo, NY-VFW Hall
August 12-Manchester, NH-The Savoy Theatre
August 13-Portland, Me-Zoots

the Showcase Showdown

BLANKS 77 in 97

August 14-Albany, NY-The QE2
August-15-Cape Cod, Mass-VFW Hall
August 16-Boston, Mass-The Rat
August 17-Norwalk, CT-The Tune Inn
August 18-Long Island, NY-TBA
August 19-Westchester, Pa-(w/ The Boils)-VFW Hall
August 20-Home at last!
August 21-Newark, NJ (w/ Violent Society)-The Pipeline

Thats it for now, Kids, we also have upcoming shows in Sept. and Oct. w/The Misfits , call Sue Blank at 908-654-0535 for info. And updates or write the Blanks '77 at: 1303 Myrtle Ave, Hillside, NJ, 07205. Send us nude pix of underage punks for discounts on merchandise. Haha.

"Tanked and Pogoed" new blanks 77 release out in July available from Radical Records, 77 Bleecker st., NY, NY 10003 212-475-1111

that everybody would be looking for the great Absentees 7in. which I hadn't managed to locate at the time of release.... nearly five years later, that hole in my collection remains. Fuck. Oops, getting off-track a bit... anyway, many great debuts of impossible-to-find classics Tampax, Guilty Razors, Village Pistols, Maids. This volume has become increasingly hard-to-find, but word on the street is that a repress is in the works.

KBD #9

My vote for the silver medal just behind volume #2. With an unabashed nationalist bent, this volume is packed solid with U.S. punk hits. A charming mix of more known stuff (La Peste, Vains, Accident) and the terribly obscure. (Tapeworm, Hammer Damage, Corpsicles, Nothing). Worth it for Tapeworm alone. Two pressings of this volume exist, one with black & white covers, one with black & blue.

RATING: B — DAMN GOOD. SACRIFICE PART OF YOUR PAYCHECK.

KBD #1

Of all the original pressings, this one is by far the most difficult to find. It should be revered by anyone fancying themselves as true collector scum since it began the ugly trend. Though it has been repressed (white vinyl), the re-issue leaves off a number of tracks (the Wipers, FU2, and the entirety of Beastie Boys "Polly Wog Stew" EP) making it particularly collectable.

KBD #3

This was the first volume I picked up, and it's quite good except for John Berenzy Group... still can't figure out what possessed the compiler to include that one. This particular volume blew the Queers wide open (no pun intended) taking them from total unknowns to a classic obscurity to a re-formed supergroup. Other highlights include Lewd, Shock, Ebenezer & The Bludgeons, and the dubiously named New York N******. Repress is blue vinyl.

KBD #8 1/2

Numbered with the extra fraction apparently to avoid number overlap. Two numbers eights were rumored to be in the works at the time. The first volume to ax the international scope in favor of an "All American Punk, No Foreign Junk" volume, the first of four (#8 1/2, #9, #10 [not quite "All American... I'll explain later], #12). This one highlighted a smattering of Midwest obscurities (Haskels, Turnbuckles, Latin Dogs), some of which appeared a couple months later on the Bloodstains Across The Midwest along with great tracks by Toxin III, Cosmetics, Snuky Tate. Two pressing as with #8 1/2.

KBD #5

This volume gets points for being the first volume done by someone besides the mad Swede. One Aussie with a vision appropriated the name and ran with it. Downright punk says I. Number five was terribly distributed and is at present difficult to find. Points for comping some rockin' obscurities by the Molls, Cowboys, Nubs (CA), Maggots, Neo Punkz.

KBD #10

The third in the "All American Punk" series, but with three Canadian tracks thrown in as an apparent reaction against the lameness of the Canadian volume (#26), that is according to the liner notes. Canadian tracks include Gentlemen of Horror, Dischords, and 63 Monroe and some American killers such as Red Squares, Vomit Pigs, Grim/Klone Band. Solid but a little shorter than usual.

KBD #12

Points for digging up some crazy unknowns so late in the game. Though not every track is a killer, this volume does indeed deliver the goods. The law of diminishing returns stood at bay on this volume, though the same cannot be said more recent volumes of European origin. Obscurities include Cardiac Kidz, Rejects, Lubricants, Nubs (NH), and the hilarious Teenage PhDs. The last volume by the same compilers of #8 1/2, #9, and #10.

RATING: C — DECENT EFFORT. REQUEST AS BIRTHDAY PRESENT FROM A CHEAP-O FRIEND.

KBD #4

The last volume of the original series... the Swede appears to have lost some inspiration. Great tracks by Filth, Rotters and others, but without the punch of its predecessors. The multiple Zero Boys tracks points to a barren selection bin. Repress is on green vinyl.

KBD #77

The beginning of a format change for the worse as far as KBD goes. Originating in Germany in a pointlessly limited edition of 300 copies, this LP has some great material, but departs from the ime-tested KBD format by including the entirety of the singles by Ice & The Iced, Guilty Razors, and so on. All are good singles, but the comp. should be called something else if the compiler isn't stuffing in at least 15 songs by the same number of bands. So there! Nonetheless, it's a good volume.

KBD #6

The second and final volume of Aussie origins. Less poorly distributed than number five but still rather hard to find. Filler and repeat tracks seem a bit more obvious, but you can't complain about tracks from Insults, Next, Dirt Shit and so on.

KBD #17

A very recent installment. This one appears to be a "Killed By Death B-sides" comp. which is pretty cool. Most of the tracks are inferior to the original KBD appearances by the bands, but that doesn't mean they don't rock. Victims, Mad, Mentally Ill, Reactors, Shock, Stimulators.... no points for creativity or newfound obscurities, but a toast to good taste for the compilers.

RATING: D — UNIMPRESSIVE. BUY FROM A MARKDOWN BIN ON PAYDAY.

KBD #13

A compilation of tracks from early West Coast punk demo tapes. Definitely some winners here (Snot Puppies, Der Stab), but overall kind of fizzles. Set a bad precedent for volume #16.

KBD #26

An attempt at an all-Canadian volume gone bad. I mean haven't we all heard DOA and the Viletones before? For Canadian obscurities, the only way to go is Smash The State. A volume three is expected sometime this year.

KBD #69

Includes the entirety of singles by Pack, Art Attacks, Features (NZ), Mollesters, etc. Not bad, but low on the necessity list.

RATING: F — BOMB. ACCEPT AS GIFT AS YOU WOULD WHEN GRANDMA GIVES YOU COLOGNE OR PERFUME.

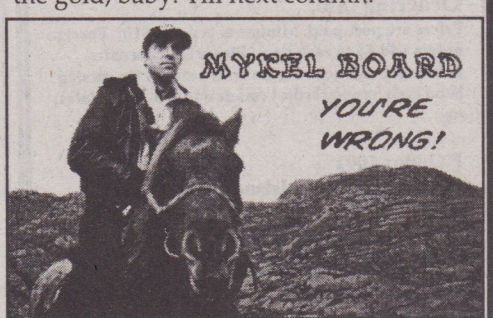
KBD #11

A fake volume recorded by a band called the Frothy Shakes. While this gets points for humor (the notes and bogus sleeves are hilarious), it's a challenge to make it through a side. Snooze.

KBD #16

A volume comprised of mostly live material from two early California bands. The only bonus is some decent liner notes by ML which attempt to balance out the lameness of the record. Cover art is a slightly doctored version of KBD #1 artwork. Terribly uninspired, but I'm sure a lot of soon-to-be-disappointed people bought it.

OK, this column went on for way longer than expected, but — as you will discover — every word I wrote is essential. HA! Anyway, there's a brand spanking new **KBD #100** (this numbering thing is out of hand) which looks to be pretty good, but I haven't picked it up yet. Some of the newer volumes are stupidly expensive and hard-to-find, but luckily most of the good ones are readily available. Similar comps. worth checking out are early Back To Front volumes, Feel Lucky Punk, and possibly some volumes of the now-numerous Bloodstains (which have two or three different compilers to date). Weaker KBD-style comps. of late are Kick Your Mama's Ass, England Belongs To Me, and Screaming Fist. There is definitely a regurgitation factor on late 70s punk compilations these days, but don't let the shit steer you from the gold, baby. Till next column.



I'm madder than Alfred E. Newman. Here I stand, outside CONEY ISLAND HIGH on St. Marks Place. Otto to my right. Gavin to my left. Evans sulking at his lack

of recognition as a jazz great. It's the first ARTLESS show in three years. A reunion at George's request, despite public demand. And there's the poster:

TONIGHT AT CONEY ISLAND HIGH: A NIGHT OF MAXIMUM ROCK'N'ROLL with FURIOUS GEORGE, BORIS THE SPRINKLER and THE CRIMINALS.

Huh? Aren't we forgetting something? Did we spend two whole hours rehearsing to be left off the bill by some California wannabe?

THE CRIMINALS??? Those fuckers, they're on Lookout Records, for God's sake! A purged company! Banned from MRR, declassed, thrown aside, given the stamp of *sell-out*, culture-traitors. Here they are calling themselves more MRR than me! OK, buckaroos, lets buckle up the heckle belts, because they're gonna get more shit than the elephant cage sweeper.

Inside the club, this blond athletic-looking guy walks up to me. All friendly, he smiles and shakes my hand like he wants me to vote for him.

"Hi," he says as if everything is honky dory. "I'm sorry I missed you a Gilman Street last time you were there."

"You're in that band!" I shout at him.

"Huh?" he says, all Mr. Sweet and Innocent.

"The Criminals," I say, poking my forefinger into his chest. "That band that just happened to leave ARTLESS off its posters for "a night of Maximum Rock'n'Roll."

"What are you talking about?" he says, "I don't know anything about any posters."

"Just wait," I tell him, "you will."

He walks away puzzled. Sure. He thinks he can brown nose me after pulling a stunt like that.

George passes and I grab him by his black leather lapel.

"Did you see The Criminals poster?" I ask him.

He shakes his head. I drag him outside.

"Look at that," I say pointing to the color poster with THE CRIMINALS in big print on the top, "anything missing?"

"Mykel," says George, "that poster is just a standard tour poster. The other bands were cut from another poster. Look."

He's right. The Criminals had generic tour posters. They just cut the bottom of another poster to list the bands they were playing with.

"Here's the original poster," George points to a black and white xeroxed flier. A NIGHT OF MAXIMUM ROCK'N'ROLL is in big letters at the top. *Boris the Sprinkler, Furious George,* and *The Criminals* are underneath. No ARTLESS.

"Where did THAT poster come from?" I asked just as pissed, but now at an unknown target.

"That's Norb's flier" he says, "Boris The Sprinkler put those up."

That off my chest, I want to talk about more serious matters. To do that, we need to go back in time. It's many years ago, when I'm more boy/less man than I am now.

I'm in my apartment. On my loft bed, I'm naked, kneeling in a baby-crawl position.

She is not naked. She wears a FILTH t-shirt. She also wears a cloth belt cut to support a seven inch dildo—as thick as my wrist.

"You got it well-lubed?" I ask, "make sure it's really greased up."

"It'd slide across sandpaper, Mykel." she says, "You ready?"

I clench my teeth and let a tentative "ummm hmmm" out my nose.

I can feel the knobby head slosh through the KY dripping along the crack down over the back of my balls. I can feel the pressure against my sphincter. Instinctively, I tighten against it.

"Relax, Mykel," she says, "You're puckering like your asshole just sucked a lemon. If you wanna do this, just loosen up, okay?"

I try to relax. To think calming thoughts. The moon over the ocean. Hawaiian music on a warm Caribbean beach. A beautiful girl with a strap-on at my asshole. It doesn't work.

The tip nudges in. Just to the edge of the helmet. It hurts.

"Stop!" I shout. "It hurts too much."

"Mykel," she says, "this is not very big. It's almost as little as you. I've had twice the size."

"I'm not ready," I tell her, "try a finger first."

So she rubs the KY on her middle finger and slowly pushes it in. It feels pretty good, actually. Just touching the right places.

"Now wiggle it around a bit." I tell her.

She moves it back and forth. It still feels pretty good, hitting the right places. I'm glad she's got short nails.

She then slides it in and out, like a piston in a racing engine. I don't like that very much.

"Keep with the wiggle action," I say, "skip the sliding."

"And while you're at it," I add, "stick a second finger in there."

She does. Both.

"Uh! Uh! Uuuuh!" I bury my face in the pillow, lifting my ass high in the air, pressing against her fingers. Slowly, I relax. I breathe deeply. It's not so bad.

"You got two in there?" I ask.

"Yep, middle and ring." she says.

"Did you take the ring off first?" I ask.

She laughs, but doesn't answer. I hope if she went in with it, she comes out with it.

With two fingers now in deep, she reaches forward and between my legs. Grabbing my hardness she rubs her KYed hands up and down while pressing in with her fingers. Not bad.

I'm beginning to enjoy this more.

"OK," I tell her, "try finger number three."

Her finger presses tightly against the others. She tries to make it's way into the same nest. Involuntarily, I clamp up.

"Ouch!" she says.

"Whaddayamean ouch?" I ask, "YOU'RE fucking ME!"

"You're squeezing too hard." she says, "you're hurting me."

"I'll try to relax," I tell her, "jerk me off some more, maybe that'll help."

She speeds up her other hand. Up down, up down, like milking a bull. I can feel my sphincter loosen. But I also feel my prostate loosen.

"Stop! Stop!" I shout.

Too late, I'm spewing white and sticky onto the bed. That's the ignominious end of my deflowerment.

Much time has passed since that initiation. Hes, shes and I-donno-whats have since travelled down the trail blazed that night. I haven't thought about that at all until recently when discussing child-sex with the internet bisexual discussion group.

[Note: if you'd like to subscribe to the bisexual discussion group list you should send a message to: **listserv@brownvm.brown.edu**. The message should say: "subscribe bisexu-l <your name>" No quotes in the message, of course. Also, your name should not be in brackets. It should be your real or stage name. It should not be the letters: y-o-u-r-n-a-m-e.]

One person, who always signs her(?) mail "Joan Crawford/Mommy Dearest," somehow steers the conversation to deciding what exactly are the difference between children and adults. Then, it became more specific, when does a "boy," become a man.

Donny and I used to argue about men having to prove their masculinity while women did not have to prove their femininity. That was his point of view. I said nobody had to prove nothing. I was right. But there's a difference in proving something to someone and coming to an understanding yourself.

Let's break here for a bit of linguistic theory. Words have meaning based on contrasts with other words. A "hotel" means "not apartment" as it's a more temporary accommodation. It means "not motel" by having more floors. It means "not hostel" in being more expensive. When we know what "hotel" contrasts with, we can understand what the word means.

In the same way, "man" gets its meaning in more than just "not woman." Man also means "not boy."

I have written before about the lack of difference between male and female. I've written about how there is no clear dividing line between the sexes. Actually, there are billions of sexes. Each person has her own gender, somehow different from the gender of every other person.

In contrast to "man" and "woman," there is a clear difference, between "man"

and "boy." It's shown in a specific way.

My pal Mark once said, "You are not a man until you've both taken a wife and killed another man."

Since those two acts (especially the first) are personal abominations, I suggested that "being a man" means "having a large credit card bill and prostate problems."

I've now come to another conclusion:

This is an absolute. There may be other requirements, other considerations. They're open to debate and variations. But this much is clear and unequivocal.

YOU ARE NOT A MAN UNLESS YOU'VE BEEN FUCKED IN THE ASS.

Of course, you can be a woman and fucked in the ass, but you cannot be a man and NOT fucked in the ass. The act of being penetrated, of facing your fear, facing the pain, facing the immediacy of the challenge to your identity. All of these bring about the end of boyhood.

After that, sex becomes different. Sex between kids— no matter how old they are—involves simply rubbing against each other. Boys have no concept of the reality of sex. They're not really involved in it. Men do have such a concept because they've been penetrated. For them, sex moves from it's simple genital stimulation (babies masturbate in the womb), to its (literally) deeper meaning.

There's been much valid criticism about macho posturing in punk. But it is only posturing. It's boys who think they can be men by strutting around with tatoos, clenched fists and angry looks. That's no man, buckaroos. You wanna be a man? Bend over, boy.

ENDNOTES:

—> *Bruce vs. Joey dept:* I should write more bout the MRR show itself. All the bands were good. That includes THE JERK-OFFS, a new punk band that avoids the la-de-da pop cliches.

Fortunately, I learned about the poster in time NOT to heckle THE CRIMINALS. They were good. Jesse moves on stage like a happy Iggy. Their set was as much fun as a good fist-fuck.

It was the second time I've seen Boris. During the first thirty minutes, they were great. Norb's got more energy than a bottle of mini-thins. During the next hour, however, they moved from being great to only being very good. That move represents a long-standing debate I've had with members of my own band. I call that debate:

RAMONESISM vs. SPRINGSTEENISM. Here are the two sides:

One side (mine) says that you should play at your peak energy level. A show should be a wham bam, punch to the jaw. Leave 'em happy, but wanting more. Boredom is the greatest villain. The Ramones play 30 minute sets, and that's the way it should be.

The other side (Gavin's, Otto's, Norb's) is that as long as there's one member of the audience applauding, you keep playing. The goal is to wear them down, grind them into the ground. Play until nobody wants to hear you anymore. Bruce Springsteen plays 5 hour sets. Boris did eight encore songs. Too much, I think, but then again, Boris does NOT have a song called *Kill Bruce Springsteen.*

—> The French Election, along with the Tory defeat in England, harkens the start of the fall of the world-wide right wing. Weird, just yesterday we thought they were taking over everything. Now it looks like the two sides are only taking turns.

I don't know what to make of it. Too often the so-called left is right about (some) economic issues, but fucks up on personal freedoms. I'm a pessimist about these things, considering how the world generally doesn't get better. (The last time I can remember things "getting better" in the US was when Jimmy Carter was president.) But, we'll see. At least it makes life more interesting!

—> *1984 IN 1997 DEPT:* According to the ACLU, the Clinton Administration wants to set up a national computer database on all Americans. This includes a huge interlocking government database that contains the name, address and SS number of everyone employed. A "health identifier" number that makes personal health records available to anyone with that number, a travel record database that requires airline passengers to give their social security numbers when they travel, a national registry of convicted sex offenders which includes people convicted of things like homosexuality and skinny dipping, a wiretap bill eliminating the need for a warrant, and plenty more.

You can find info on the web from www.aclu.org. But you probably know this stuff already. By the way, who did you vote for in the last election?

—> *Digging ditches dept:* Jeff in SF sent me an article about how a UN study says, "Governments should do more to encourage sales of pollution control technology." Yeah, right.

So we export our Nike sneaker plants and Exxon Oil refineries. They pollute other country's water, air and land. Then, we SELL them the technology to partially clean the shit up. How productive!

In France, before WWII, the government paid people to dig ditches. They then paid other people to fill them in. This was called "public works" and was based on the idea that work is good and it's better to pay people to work than stay home and "do nothing."

The same logic applies here, instead of keeping the shit out in the first place, we export it, then clean it up, so we can make more shit. Each step makes money. I guess that's okay though. We wouldn't want people to just sit around and do nothing, would we?

—> *Last man sensitive dept:* Heard the CARNIVAL OF EXCESS CD out on Vinyl Retentive (POB 218174, Columbus OH 43221)? It's a Country & Western record (the most unfairly maligned musical style since showtunes!). There are ten songs on it and half are duds, but the others WOW! There's a plaintive plea to a girl to hold me now that the heroin is gone. Another, Son of Evil, is a variation of the old blues "Born Under A Bad Sign." Oh yeah, the band is called THE CRIMINAL QUARTET, the singer? GG ALLIN

—>*Scam of the Month Club:* At ABC NO RIO, I got this leaflet that says "Have you ever wanted to be a big time heavy hitting record producer?... Well... Now you can be! Make Our Album!" Then the band will sell you the right to "produce" their record.

If you don't want to produce, you could just contribute. $5 enters you in a drawing to win a cheap album by a different band. $10 gets you a 60 minute live tape of the band. $250 gets a song named for you. $500 gets the entire album named for you (or your mom, dog, pony, hometown, etc).

I hope they get it! It's the marketing ploy of the decade. Right now the band is called THE DAN EMERY MYSTERY BAND, but I bet you could change that. Write to 'em at POB 20528, NYC 10009. Enclose a dollar for postage and handling, ok?

—>I guess there are more people than me, Luk Hass, and Esneider. If you're one of that select group that loves music that isn't in English and doesn't come from a normal place, then GRITA records is for you! They've got Argentina, the Basque Country, Brazil, Spain, and who knows where else. You can find 'em at website www.grita.com.

Started by Jay B. Ziskrout, former Bad Religion drummer, they assure me there is no relationship between GRITA and EPITAPH. I wouldn't care if there was (were?)! I LIKE Epitaph, remember?

—> Oh yeah, thanks to BAD BRAINS/ DEFIANT ONES Daryl and Gary for letting us open for them in Woodstock NY. Woodstock! ARTLESS at Woodstock! Yes! The only thing that could improve on that would be to have the plug pulled on us at Woodstock. Guess what happened! Something to tell the grandkids... YOUR grandkids!

No Gettin Out!

The friggin STITCHES, those bad boys from southern California, have a red hot

single out on Duane Peters new label, Disaster Records. This fucker has (gasp) two new songs! They both are pure punk rock with plenty of bad behavior and shitty attitude. In the first song, "2nd Chance", Mr. Lohrman screams "I wanna come back dead,... I wanna be your miscarriage" Punk rock you motherfuckers! In "Unstuck", THE STITCHES blare out "If you want some trouble with me, you'll get some for free..." These fucks really are not socialized correctly! Recommended treatment: drugs and alcohol - no that's been tried already, perhaps frontal lobotomy combined with electric shock. This punk rock is not for cowards. It is all bad and will only lead you further down the path to perdition - one can only hope! Try to find the newest STITCHES record!

THE DUCKY BOYS are back with a vengeance! The new DUCKY BOYS CD "No Gettin' Out" on GMM Records from Atlanta, Georgia, U.S.A. is one punk rock motherfucker! I know you will recall the great DUCKY BOYS/DROPKICK MURPHYS split EP, well this fucker takes that street punk urgency to the next level!

The band is one of the best of the new breed of punks with street wisdom and pride in their working class roots. In "Cross To Bear (Walk Proud, Stand Tall)" THE DUCKY BOYS sing: "I've watched in shame from outside in to all the stupid games they play, enough I say; today's the day I rise again and stake my claim..." This entire CD is quality punk rock with strong guitar, bass, singing and drums from MSSR's Mike Marsden, Mark Lind and Jason Messina. You must listen to some of this raging street punk! It all starts out with a bang with the first two cuts "I'll Rise Up" and "I Don't Give A Shit" and plows right through excellent tunes with a big fuckin' finish in "On My Own", "What's Wrong" and "White Slum". Hey punk! Go get this CD! It's great. If ya can't find it, write GMM Records P.O. Box 15234, Atlanta, GA 30333. Phone/Fax 873-5484 or the DUCKY BOYS at P.O. Box 564, Cambridge, MA. 02142, phone 617-242-9325, Tuesday-Thursday 5:30-7 pm.

The always brilliant DROPKICK MURPHYS have a great split out on Pogostick Records with New Hampshire Oi legends THE BRUISERS. The BRUISERS have been comin' out the woods in the "Live Free or Die" state to play amazin' shows in the Boston area for years! If you are lucky you can find a copy of Bird records #007 from France circa 1996 called "Clobberin' Time". This EP includes songs from the original BRUISERS recording session in 1988 . The BRUISERS do "Overthrow" and "No Truce" which are great and to cap it off the BRUISERS cover "Work Together", the OPPRESSED classic. Also look for the 45 "American Night" on Nirvana Records with the tough songs "American Night" and "Brown Paper Bag". Strong vocals by Al Barr and serious guitar playing supplied by Jeff Morris. Finally THE BRUISERS are gettin' the national respect they deserve! These fucks have more oi/street rock feeling in their trigger finger than most bands have in their whole line-up. On the new split THE BRUISERS do two covers one of which, "Main Liner", is a "tough-as-overcooked-bear-meat" rock n' roll number. These men are bad, bad, bad!

The DROPKICK MURPHYS do "Billy's Bones" and "Denial". In "Denial" the DROPKICK MURPHYS sing: "In the face of all that's obvious I continue to wreck my life...I've tried so hard to heed the warnings my heart is trying but the wheels keep turning..." the DROPKICK MURPHYS are going to deliver new recordings for you soon on Cyclone Records. Keep an eye peeled.

The fuckin' TEMPLARS, proud Oi! standard bearers from Bayshore, New York are represented on two great records this month.

The first is an excellent TEMPLARS 45 on Headache Records called "La Noche De Los Gaviotas" EP. This record has a fuckin' great "A" side entitled "Just Like Them". The "B" side is a melodic piece called "Night of the Seagulls". Very good! Buy this one now!

The TEMPLARS are the first band on a new compilation on D.S.S./Longshot Records. This comp is called "Urban Soldiers, A Tribute to the OPPRESSED" the TEMPLARS cover "It Aint Right" and what an amazin' job they do! Then you have 12 POINT BUCK from Kamloops, B.C., Canada doing a fine cover "Work Together" one of the best OPPRESSED songs. Flip this comp over and you hear IMPACT playing "Joe Hawkins", and THE UMPIRES out of Winnipeg doing "Riot". Great! The TEMPLARS show again that they are one of the premier oi/street rock outfits in these United States. You must obtain all the TEMPLARS product. Contact the TEMPLARS with a stamp/IRC at P.O. Box 602, Bayshore, New York 11706-0660. or through Headache Records, P.O.Box 204, Midland Pk., N.J. 07432 or get the shit through Vulture Rock P.O. Box 40104, Albuquerque, N.M. 87196.

Vulture Rock has new product. The LP is THE REVOLT "Strength thru American Oi" - it's 9 tracks of hard Romper Stomper style music. Fast and powerful Oi! with straight edge influences. Upcoming Vulture Rock releases include the WESTSIDE BOYS LP, and a compilation : "Un Crito De Unida" featuring VIRUS 27, HISTERIA, and BANDERIA DE COMBATTE.

THE BRISTLES and the WORKIN' STIFFS share a punk rock EP this month on Beer City Records. This label has been givin' you consistently good music for a while.

THE BRISTLES from Sussex, New Jersey have a rockin' punk approach for you in "Live and Loud". THE BRISTLES sing; "I'm a loser from a small town, a piss drunk part of the American dream...Don't bow down to the plastic idols, just get the Bristle youth together." This is good melodic punk rock! On the back side the WORKIN' STIFFS deliver one of their hard hitting originals "Security Wars" and a fantastic cover version of "Give Me Fire" by GBH. The WORKIN' STIFFS remain one of the toughest street punk outfits in the U.S.A.. We hope to hear a lot more from the WORKIN' STIFFS both live and on vinyl in the near future.

As you read this punk rockers will be rushing out to the store to get the strong undiluted street punk sounds of the "Bootlegger Son" 7" by ONE MAN ARMY on TKO Records. This new material carries on ONE MAN ARMY's momentum from their top-notch live shows and a solid release on Chapter Eleven Records. Contact TKO Records at 4104 24th St. #103, SF, CA 94114. Look forward to a Chapter Eleven compilation featuring DROPKICK MURPHYS, WORKIN' STIFFS, ONE MAN ARMY, RANDUMBS, and more. Write to Chapter Eleven at P.O. Box 132, Sonoma, CA 95476.

The LOWER CLASS BRATS straight outta Austin, Texas have some burnin' oi/street rock music for your beer guzzling pleasure this month. This 12" EP on Punkcore Records, Boot Boy 002, is a good example of a band that's punk enough for credibility with the kids on the street but accomplished enough musicians to make a good record. The new 12" from LOWER CLASS BRATS is called "Punks, Skins, Herberts and Hooligans" and it's available, $8 postpaid, from Punkcore Records, P.O. Box 916, Middle Island, NY 11953. This slab has some rockin' songs on it. On the first side, ya got "Bite the Bullet" and "Working Class Protest" to sink your teeth into. Flip her over and listen to "Orphans Don't Run" and a great cover of "Russian Roulette" by Austin punks THE CHUMPS. Good shit!

The REDUCERS, San Francisco's rough and ready oi punks have a good record available for your immediate consumption. This Pair-O-Doc's Records release "We Are The People" features Jim Martinez vocals, Kevin Doherty on guitar, Glen McHenry, guitar, Mike Crowell, bass and Greg McEntee on drums. Since this recording in September 1996, Mr. Glen McHenry has assumed the singing chores. I am here to tell you that Glen is a great singer and this band will now take a giant step forward and continue their growth into one of the finest oi/streetpunk outfits the Golden State has to offer. We are anxiously anticipating new vinyl by the REDUCERS with the new line-up. You will be very impressed with Mr. McHenry's singing and as always Mike Crowell's songwriting is excellent!

The new stack of Bootleg Compilations unveils one called "Oi the French Cennection" featuring some good 80's oi such as: LANTERN ROUGE's song "Oi Bondage", SNIX doing "Madou", KOMINTERN SECT's "Tous Ensemble", L' INFANTERIE SAUVAGE playing their song

"Je Peuse a La Russie", the TROTSKIDS punking out with "Le Soupeur", and one of the stronger cuts, BB DOC doing "Oi". It's an interesting compilation of hard to locate French oi and even with some mediocre tracks it's still a better value dollar for dollar than the originals.

The FUCK UPS from Oslo, Norway continue the sabotage on your mind. The new EP is called "On The Road" and it combines RAMONES zaniness with oi punk energy. These crazy FUCK UPS have clearly demonstrated that you can have fun and still play punk rock as raw and tight as the most serious poseurs around.

Smashing out of Minneapolis, Minnesota comes DEGENERATION with some blood-curdling oi music! The title of the record's "Oi! For the Kids" and believe you me this is rough-hewn street-punk for you uncivilised louts .This has some crushing vocals with very well placed guitar licks. You better order this one immediately from C-City Records, 6066 Shingle Creek #127, Minn., MN 55430.

THE UNSEEN outta Boston are screamin' inside yer skull with a smokin' new CD called "Lower Class Crucifixion" this is a massive attack of authentic punk rock with shouted vocals, killer guitars and overwhelming drum and bass attack. This is how the punk rockers in Boston give it a go full on assault with spikes brandished! Get this fuckin' CD!

In the continuing thrill of reissues Lonsdale Records of Germany has a cd compilation out called COCKSPARRER "Rarities". It fuckin' rocks! There are great versions of "We Love You", "Trouble On The Terraces", "Running Riot", "Sister Suzie" and "Chip On My Shoulder" (three versions). COCKSPARRER formed in mid' 1974 with vocalist Colin McFaull, guitarist Garrie Lammin and Micky Beaufoy, drummer Steve Bruce, and bassist Steve Burgess, all natives of London's East end. Their set consisted of speeded up covers of STONES songs as well as even faster songs of their own. Shows with MOTORHEAD and SLADE tuned up COCKSPARRERS live set. Even though they signed to Decca in 1977 with their debut 45 "Running Riot" / "Sister Susie", the record never made the charts.

Those fun-loving deviants from Oslo, Norway TURBONEGRO have a cd available on Sympathy that includes many of their best tunes from records released in the last couple of years. The title is "Ass-Cobra" and it includes such gems as "Midnight Nambla", "Bad Mongo", "Mobile Home", by the LEWD, "I Got Erection" and two great covers: "Reggare is a Bunch of Motherfuckers" by the RUDE KIDS, and "Young Boys Feet" by the DICKS. Mighty fine!

Rude A. and the lads from JAKKPOT have a new single out on American Punk Records, 802 S. Broadway, Baltimore, MD 21231. These guys put out reliable punk rock and the "A" side "Hit Or Miss" is ballsy punk with unwavering rock foundation. Great song. WARNING DO NOT PLAY THE "B" SIDE. It's some of that reggae/ska crap! Play the "A"side again! Good shit!

THE SLOBS, Ohio's premier pervert-alcoholic punks have a bitchin' chunk of poly vinyl chloride for you cretins! Andy Slob and his always amusing Centsless Records label have dropped a load of beer infused RAMONES slop on your noggin. You simply must give "Tired of Fucking You" a try! This record illustrates why the SLOBS are banned from all clubs in the tri-state area! Absolutely no redeeming social value what-so-ever! The LP is called "Down the Tubes" and it rocks! These assholes know how to consume toxins and fuck shit up! Try it! You'll like it!

The BOILS, from West Chester, Pennsylvania have some fast tempo shouted sing-a-long punk comin' out a mile a minute. The BOILS new EP on Beer City is called "Anthems From The New Generation" and it rocks from start to finish. You should also check out the BOILS/GOONS split EP on Torque Records from Arlington, Virginia.

In the hardcore/punk division two LPs beg for attention. BROTHER INFERIOR from Tulsa, Oklahoma just shreds like a motherfucker on "Anthems for Greater Salvation". This entire LP kicks ass and the politics are right on the money. Listen to "Land of the Free". Great!

You gotta check out the blazing fast punk on URBAN DK's Beer City LP, "Innocent Victims". This punk shit is brutal and relentless with good lyrics. Pay attention to the words on "One Nation Under a Fucking Lie". Very appropriate.

Till next month... See ya round... See ya in hell!

I believe it was Rosa Luxemburg who once said that "socialism is democracy extended into every sphere of life." What a ghastly thought. It's enough to make me renounce socialism.

Actually, I'm a pretty good meeting chairperson when I set my mind to it. I can run a meeting, maintain a speaking order, prevent interruptions and arguments, cut off people who talk too much, encourage those who don't talk enough, summarize points and move an agenda, etc. Trouble comes when I have to sit through a meeting. Meetings are so fucking boring, it's like elementary school all over again. I start whispering with and passing notes to my neighbors. Pretty soon we're conducting our own secret conversation or snickering over private jokes or drawing pictures in each other's notebooks or otherwise goofing off, inevitably disrupting things. I've never had to "sit at the back of the class" in Leftist meetings though. That's because most people who voluntarily inflict such meetings upon themselves agree with me. Meetings are a fucking bore.

Further the more democratic, the duller the meeting. No matter what democratic process is followed—Roberts' Rules of Order at one end, consensus decision-making at the other—the arcane ins-and-outs of the democratic process itself usually escape most people, who would rather be doing anything else. Nor are folks interested in learning such procedures when just about anything else is more exciting. Arguing politics over drinks at a bar. Bullshitting with friends while tinkering on a car. Getting into a fight over who is or is not punk. Even bad sex is better than a good meeting. The person who first called voting a "means of expression," comparable to writing, singing, painting, dancing, etc., should have been shot. At least in the parliamentary Roberts' Rules of Order style system there's a vote, the majority wins and things move on. The interminable hours sometimes required to get everybody to agree, to achieve a consensus, can be deadly.

This attitude in turn disturbs the true democrats among us. They want the rest of us to come to even more meetings and get much more involved. Tell you a little secret. Many of these folks actually get off on meetings. Where other people's eyes glaze over, their's light up. Phrases like "I second the motion" or "I stand aside so consensus isn't blocked" are second nature to them. They become experts in democratic process. Such people are meeting junkies. And every time they suggest that where I work, where I live, where I shop, where I go to shows will all become one big absolutely democratic, absolutely boring meeting under socialism, I start looking for a gun.

Most of us who go to dull Leftist meetings do so because we consider them "necessary evils." Meeting junkies do so because they see democracy as a supreme good. It should be obvious what happens. Power in meetings eventually falls into the hands of these "true democrats" because the rest of us are always so busy looking for the nearest exit. How ironic that democracy produces bureaucracy. The solution to this problem is not what the meeting junkie advocates, i.e. learn to love democracy, get good at it and apply it to every aspect of our lives. Instead, we need to limit democracy to where it is completely unavoidable, and find something much more interesting to do with the rest of our lives.

It's like the tired old Leftist attitude towards work. Full employment! Jobs and justice! Democratic self-management! Workers' ownership!

Utter, complete crap!

The point is to abolish wage labor, and to reduce necessary work to an absolute minimum so that we can find something much more interesting to do with the rest of our time.

We need to go beyond democracy as well.

In my own work with comrades, we've tried to minimize the impact of meetings by combining them with other activities. Work parties, where you get out something you really enjoy doing, like a newspaper, and also discuss what needs to be done. Dinners at cheap Mexican restaurants where everyone shares chips-and-salsa, most folks eat, and a meeting gets done in the process. Ultimately though, if my entire argument against democracy is that it's a bore, then that seems like a very small price to pay. Before you start quoting Winston Churchill at me, understand that this is only my opening salvo. We'll begin with the most abstract argument and work our way down to the more concrete.

An interesting thing happened in the history of Marxism. Many of Marx's early writings, in particular his *Economic and Philosophical Manuscripts* of 1844 and with Engels the *German Ideology* in 1846, were never published until almost a century after they were written. Many Marxists, Lenin included, formulated various political approaches without being informed by the ideas developed in these texts. The distinction between on the one hand what Marx called humanity's "free, conscious activity" or praxis and on the other hand theory and ideology was misunderstood. Lenin and other Marxists claimed that theory was actually a special form of praxis and on this basis the pre-eminence of ideology was built. For Lenin, ideology refered to the political consciousness, the basic worldview of a particular class in society. The capitalist class had an ideology, as did the working class, and thus Lenin placed a premium on having the correct political line, configuring his notion of the vanguard party around the necessity for accurate proletarian ideology. Upon reading Marx's earlier works, it was discovered that he placed theory and ideology in opposition to praxis, which was "the practical construction of an objective world, the work upon inorganic nature." Marx considered ideology alienated "false consciousness," insisting that theory could only be redeemed by putting it into practice, and then by honestly changing it based upon the results of that practice.

Just as theory and ideology were wrongly considered crucial aspects of praxis, so too democracy was incorrectly defined as the essence of socialism. Championing one form of decision-making above all others is not what socialism is all about. Instead, eliminating the separation of politics from other aspects of society is one of socialism's primary goals. I'll argue below that this means, not the hegemony of democracy, but rather the proliferation of political forms, not to mention their functional application strictly to where they're socially required.

The founding *Port Huron Statement* of Students for a Democratic Society made much of decentralized, direct democracy, which it termed "participatory democracy." Democracy does involve more people in the decision-making process, yet it's not by nature any more participatory. A factory is not run democratically. The workers in a factory have a democratic meeting about how to run the factory. Democracy is thus one step removed from actual practice. It's kind of like those high school Drivers Ed classes. Sitting in class learning about driving a car is not driving a car. Using one of those videogame driving simulators is not driving a car. Driving a car is driving a car, and there is no substitute for direct experience.

The problem with anointing democracy as the "holiest of holy" decision-making processes is that this fetishizes democracy. It becomes the solution to every problem; the universal panacea. Experiencing some social conflicts between economic classes? Try some democracy. Having a little civil war *a la* Yugoslavia? Apply more democracy. Problems with complete social collapse as in most of the old Soviet Union? Democracy is the ultimate remedy. Democracy doesn't always work however. I've used the example of the pre-Civil Rights Movement south before. If participatory democracy had been in effect prior to 1954, the southern white majority would have voted to increase, not diminish the system of segregation against southern blacks. It took the mass rebellion of the black minority against segregation first to challenge and then to overthrow that system of enforced racial separation.

Not only can democracy be wrong, it's never the only acceptable method of deciding things. I've pointed out before that, during a social revolution when the working class expropriates the means of production, or perhaps socializes all private property, this amounts to a dictatorial act taken against the capitalist ruling class which owns both the means of production and private property. It can be argued that, had this decision been put to a vote, the working class majority would have won and imposed their decision on the capitalist minority democratically. This is tyranny by majority rule, a hazard of democracy but not as such undemocratic. So let's use a clearly controversial illustration.

The February 1917 Russian Revolution created a political situation of dual power. The parliamentary Provisional Government, led by Kerensky and comprised of Russian liberal forces, existed side-by-side with a system of proletarian soviets in Russia's major cities, industries and factories, as well as the army. This amounted to having two entirely different forms of government vying to run the country and thus dual power was inherently unstable. The Provisional Government quickly became a center for efforts to repress the soviets, a compliment which the soviets returned. The Provisional Government suppressed the popular uprising of July 1917 and supported Kornilov's military coup against the Petrograd soviet in August 1917. The Bolsheviks, having won temporary majorities in most Russian soviets by October 1917, initiated the preparation of a Red Guard military contingent to seize key urban locations in Petrograd, storm the Winter Palace and arrest the Provisional Government. Even though this was a minority political action, essentially it was the right thing to do. Somebody had to get rid of Kerensky's reactionary regime and the nondemocratic methods used were quite suited for the job. But while it was the right move at the right time, it was the wrong player to make the move.

The Bolsheviks were not content simply to overthrow the Provisional Government. They seized power by declaring a Revolutionary Government of Workers and Peasants, which the Left Social Revolutionaries joined in November 1917 as a minority party to constitute a brief coalition government. The Bolsheviks retained electoral majorities in the soviets for several months after October 1917, at the same time they championed the nationwide election of a Constituent Assembly to maintain their popular support. The Constituent Assembly was intended to replace the Revolutionary Government, but when the Bolsheviks achieved only a small minority in the November 1917 elections to the Assembly they disbanded it's first meeting in January 1918. The Left SR's abandoned the Revolutionary Government by March 1918. The Bolsheviks in turn experienced marked electoral losses to the Mensheviks in the soviets by spring, 1918, and there was widespread working class discontent with the Bolsheviks by summer, 1918. Only the Bolshevik base in the army remained which, augmented by the Bolshevik controlled secret police, the Cheka, was used repeatedly to overthrow soviet electoral results that did not favor the Bolsheviks. Ultimately, to prevent losing soviet power, the Bolsheviks banned the Mensheviks and Right SR's from the soviets' governing bodies in June 1918, turning the state's Red Terror against these parties. When the Left SR's finally revolted against Bolshevik party dictatorship in July-August of 1918, they too were banned from the soviets, and the entire soviet system came under *de facto* one-party rule. Bolshevik rule. By 1919, Lenin proclaimed: "Yes, the dictatorship of one party! We stand upon it and cannot depart from this ground, since this is the party which in the course of decades has won for itself the position of vanguard of the whole factory and industrial proletariat."

Harkening back to the importance Lenin placed on ideology, the Bolsheviks

justified their actions by claiming that they alone possessed the correct political line on the issues of their day, and thus had the historic right to rule in the name of the working class. For Lenin, the working class, as a class, was only capable of realizing "trade union consciousness," requiring the intervention of the vanguard party of professional revolutionaries from outside the class to bring to the working class true "socialist consciousness." In Lenin's vulgarized Marxist "scientific socialism" there could be only one vanguard for the working class because only one party could possess the ideological equivalent of "2 + 2 = 4." The Bolshevik party was that party. It alone expressed the will of the proletariat through the party's political formulations, program, analysis, etc. As such, the Bolsheviks were entitled to govern. We are well aware of the consequences of Lenin's logic. Instead of the direct social rule of the proletariat, the Bolsheviks substituted the political rule of the party over the proletariat. Eventually, this led to the dictatorial rule of one individual—Stalin—over the party. When the theory of socialism becomes more important than the practice of socialism, the potential for actually realizing socialism is severely compromised.

Hold on there. Didn't I just get done singing the praises of certain dictatorial actions? Why then should I object to the thoroughly dictatorial practice of the Bolsheviks?

The Bolsheviks did exactly what I accuse true democrats of wanting to do. They made politics preeminent in society, and elevated one particular political form—that of party dictatorship—over all others. In contrast, socialism multiplies political options instead of limiting decision-making to a single form, at the same time it sustains a much broader, more important social sphere within which politics is entirely integrated. Let's review some history a little closer to home to underscore this point.

Marxists sometimes discuss hypothetical post-capitalist, modern communist societies in terms of historical pre-capitalist, "primitive communist" societies. The Iroquois Federation in north America prior to the establishment of the United States is often cited to bolster not only the argument for "primitive communism" but also the contention that democracy is essential to a socialistic society. Yes the communal Iroquois, also known as the Five Nations, did have some profoundly democratic institutions. The decentralized federal structure of the tribes that made up the Iroquois was said to have inspired America's first national form of government, the Articles of Confederation. Yet the very democratic tribal councils of the Five Nations existed right next to other, equally important political structures. Clan matriarchal and kinship organizations were crucial. Shamanistic religious authority had its place. Tribal war chiefs would gain leadership during times of conflict. Democracy was never seen by the Iroquois as the be-all and end-all to tribal decision-making.

What's more, most of the time the Iroquois did not engage in what we call politics at all. They hunted and fished. They foraged for plants or tended to small gardens. They made love, raised kids, hung out with friends, told stories, fought with enemies and took care of the elderly. Only a small fraction of their efforts were devoted to what we might consider politics. And only a small fraction of their politics were spent in democratic meetings. The Five Nations had a rich, varied political life beyond democracy, and they had a rich, varied social life beyond politics. Not that the Iroquois made such distinctions between political and social life. If there is any lesson to be learned from "primitive communism" for modern socialism, this is it.

Can't think of a decision-making process that isn't either democratic or dictatorial? I can think of three off the top of my head. One is drawing lots; decision made by chance. The second is autonomy as was practiced in Europe in the 1970's. "Political autonomy is the desire to allow differences to deepen at the base without trying to synthesize them from above, to stress similar attitudes without imposing a 'general line,' to allow parts to co-exist side by side, in their singularity." (Sylvere Lotringer, "The Return of Politics," *Italy: Autonomia*) The third is the informal decision-making that goes on between friends. When you and your friends want to decide what to do for an evening, it's unlikely you'll either vote on the options or submit to the will of the group's strongest individual. The dynamics of this process are far more complex. In turn, if you've got a project that you'll need help getting done, you have to convince enough of your friends to assist you to make it work.

Now that wasn't so scary, was it?

I'll conclude with a tangential argument that's sometimes raised, one that lauds absolute consistency of principles (as opposed to just having a few important principles, which I talked about last column). According to this position there is something to be said for, say, the civil libertarian who promotes free speech as an absolute and defends the rights of mass murderers, Nazis, serial killers, etc. to speak their mind. The willingness to hold on to certain principles such as democracy whatever the circumstances is considered noble, an ideal to be emulated. Yet such purity always produces absurdity.

"Okay, I'll give you a sniper rifle with a scope and I'll send you back to 1932." I once told a pacifist friend of mine in 1972, after I'd stopped being one. "All you have to do is assassinate one person. Adolf Hitler. If you do, the guarantee is that the Nazi party will never rise to power and that the second World War will never happen. Six million Jews, five million Soviets, three million Poles, hundreds of thousands of Gypsies, homosexuals and communists will not die in Nazi concentration camps. So, would you do it?"

"I'd change history." He tried a dodge learned from Star Trek. "My family might not exist in the changed future, and I might not be born."

"That's another guarantee." I fudged the point, knowing full well the fallacies of "what if" arguments. "Things don't change all that much, just more people are alive. Fewer historical bad memories. You, your family, your friends and neighbors are all still there when you get back to the future."

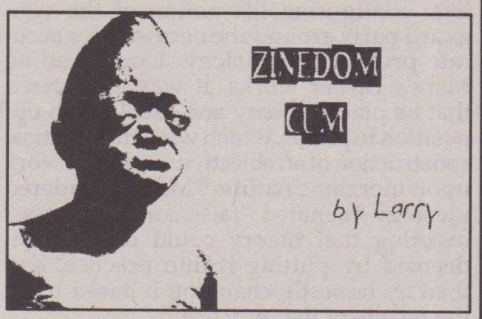
"No." My friend finally responded. "Every human life is sacred. I wouldn't go back. I couldn't pull the trigger."

One life in exchange for millions. Sure, my friend's devotion to his principles in the abstract is admirable. Concretely though, it's also pretty stupid. By not blowing away Hitler my friend keeps his hands clean. He maintains the purity of his principles. Yet millions of innocent people die.

One life for millions!

I'll describe how I lost my early pacifist ideals in a future column. The thing to remember is that perfectly wonderful principles, taken to their logical conclusion, become absurd. And, in the case of democracy, boring as well.

This critique of democracy was inspired by Marvin Garson's 1960's writings, in which he analyzed the New Left and proposed revolutionary gangs and an inchoate workers' underground as alternatives. Samuel Farber, in *Before Stalinism: The Rise and Fall of Soviet Democracy* (Verso), describes the Bolsheviks' increasing reliance upon party dictatorship between 1917 and 1924 from a more sympathetic but ultimately no less damning point-of-view. Keep sending me your newsworthy items and interesting news clippings c/o MRR. You can also contact me at hooligan@sirius.com. Next column I'll discuss how actual social change occurs in these here United States.



There was this crazy girl named Anit who used to write me these crazy letters about how she worked at Burger King after she was fired from the Green Burrito, but was fired again for doing too much crystal meth, so now she works at Wendy's. She told me about how she would go through women's purses looking for cash if people were dumb enough to leave them behind and how she once met the guys from Dan-

zig (except Glenn) when they stopped for burgers after a San Diego show. They invited her to check out the tour bus but she felt like a dork because she was wearing her uniform.

I checked my PO Box one afternoon and immediately recognized a letter from Anit, only this time her return address was La Colinas Women's Detention Facility. She was arrested after being caught following my instructions on how to scam free copies from Kinkos. The instructions were simple and widely known. Steal one of Kinkos blue, rectangular copy keys and run all the copies on that key, but run maybe $1 worth on a store key. Along with the satisfaction of knowing you're burning Kinkos, $20 worth of copies for $1 is a great deal.

Okay, okay, no one would actually go to jail for stealing photocopies. She had a warrant out for theft and when she was caught at Kinkos and the cops arrested her. And if you think going to jail after being caught scamming Kinkos is dumb, how she got caught is even dumber. Anit liked to talk. Maybe it was all the speed she did. She used to sit up front on the bus and talk to the driver on her regular route. One day she told the driver about how she was making copies of show fliers to send to her friends for free and described how easy it was for her to steal from Kinkos. She even told him which branch she made all of her copies. The bus driver told both Kinkos and the cops and now Anit's dressed in the county blues.

Scamming is essential to for most zines. If I actually paid for everything (supplies, printing, postage, etc.), I'd have to charge $5 an issue even with advertising. Some zines, such as **Scam**, **Hinge Fat**, **Static** and probably most issues of **Cometbus**, I'm sure are printed 100 percent through scamming. Countless other zines are printed by others slaving away at Kinkos, Office Depot and other copy shops.

But you don't have to work at an office supply store to scam necessary supplies. Is your work really going to miss a couple rolls of tape, a pair of scissors or a box of staples? Think for a second before shoving a box of pens in your backpack. The answer could very well be "yes," and you could get fired, or in the worse case, sharing a cell with Anit.

One scam that everyone can do is to re-use your stamps to save money on postage. This scam is well-known and there are a couple of varieties. One method is to coat your stamps with glue or soap before dropping the letter in the mailbox. That way when the stamp is canceled by the post office, the ink never touches actual stamp so the person who receives the letter can reuse it. The glue or soap can be scraped off with your finger nail and glued to another envelope. I never liked the soap/glue method because it never worked well for me. I've destroyed a lot stamps trying to get the glue off. Besides, the stamps would get pretty beat up if used more than once and post office seemed pretty successful at marking the stamp with ink despite a heave coat of glue.

The method that works best for me is to use rubbing alcohol to soak the post mark off. For this to work, the stamp has to be lightly inked. If the ink soaked all the way through the stamp, it won't work. What I do is I tear the corners off of envelopes with lightly inked stamps. Once I have approximately $50 dollars worth of stamps, I throw them all in a sink filled with water. This gets rid of the glue that holds the stamp to the envelope. I soak everything for about 20 minutes then gently peel the paper from the stamps. All the stamps go into a large cup and I fill it with enough rubbing alcohol to submerge the stamps. I let those soak for about 4 hours, then drain the alcohol and rinse with water. The stamps like to stick together, so I pour everything back into the sink and gently collect the stamps and place them on a towel to dry. The stamps are really fragile, so be gentle. Once they dry, I check for postmarks. My average is 50 percent are reusable and the rest go in the trash. For an 90¢ bottle of rubbing alcohol and maybe an hour of labor, you have $25 worth of stamps.

Besides selling CDs, another way to get some quick cash is to sell the promo photos that come with the CDs. After being reviewed in so many zines (especially **Factsheet5**), major labels will start sending you promo CDs that can fetch between 25¢ to $5 at your local music store. But if the band is really popular and has rabid fans, you can sometimes unload the promo photos for $1-3 each. I sold a bunch of Björk, Madonna, Sisters of Mercy, Morrisey and a bunch of other garbage pictures for around $25. I've got another batch I'm going to try to sell soon too. This time it's Everything But the Girl, Butthole Surfers, and Alanis Morisette. I hoping to get at least $20. And to think I used to throw them in the trash.

I can be reached at PO Box 15237, San Diego, CA 92175. Email me at <harmon1@mail.sdsu.com>.

A recent query crossed my desk regarding the earliest known use of the phrase "I'm a _____, baby" (Sure, said query was from a fellow MRR columnist, but he's also the composer ["except for the stolen stuff"] of the lawn-disfiguring smash hit "I'm A Mole Man, Baby" and therefore has a vested interest in the matter; who are you to make a moral judgment?]. His original notion that Bo Diddley's "Roadrunner" was a possible contender was shattered when he noticed that Mr. McDaniel actually says "I'm a roadrunner, honey" and he therefore pegged "I'm A King Bee" as the earliest example of aforementioned phrase known to him.

I'm not certain what degree of importance should be attached to the use of aforementioned phrase as the first words spoken or sung and how important the animal (or were-animal, as a degree of humanity enabling speech is apparently retained by whomsoever might be stating that he or she is, in fact, no ordinary human but, rather, a _____ or facsimile thereof) imagery might be, so I will present my raw data and allow you, the reader (singular, strongly implying that you are the one and only such) to make the appropriate judgment call (as well as get an inside peek at the fun which is possible with an unwieldy record collection, or perhaps a glimpse into...insanity? Moo hoo ha ha.).

I grabbed a few handfuls of the first records to come to mind, as well as those necessary to double-check the information which I already had (any fan of Sherlock Holmes and Napoleon Hendrix would know the importance of doing as much).

Bo Diddley's "Roadrunner" (1959), is indeed a case of the rather inferior "honey" supplanting "baby" (although "baby" is uttered in the course of the song, such as in "move over, baby;" this is hardly remarkable, however, notwithstanding that I've just remarked upon it).

I still had a vague, troubling notion of someone, at some time, putting "I'm a roadrunner, baby" to wax. Perhaps on the comparatively unknown world masterpiece of out of control rock 'n' roll, "Bo Diddley's Beach Party" (recorded live at the Beach Club in Myrtle Beach, S.C. on July 5/6, 1963)? No, his wild reworking of "Roadrunner" therein omits it entirely; the roadrunner in question is, in fact, an actual roadrunner that Bo chases down the highway by his house, only mentioning rather casually that "I'm a roadrunner myself" midway through the song.

No doubt some beat/garage/punk band. The Pretty Things' version comes immediately to mind, of course, but it's doubtful that their attention to detail would allow them to substitute a "baby" where a "honey" had been (a quick and eminently satisfying playing of said version confirms my suspicion). Table this matter and get back to the leading suspects.

With Slim Harpo's "I'm A King Bee" (1957) I am shocked, deeply shocked, to find no "baby" until the main body of the song. And I was sure it started with "I'm a king bee, bab" - what gives? Once again, I think somebody in the "baby" crazed Sixties (the Bad Seeds, of "Taste of the Same" fame, perhaps? Did the Stones, in their version? No matter, for we are travelling back, back, way back).

A brief sidetrack into the general

vicinity of Western Swing winds turns up nothing except the opportunity to relate that even though Smokey Wood's Modern Mountaineers version of "Pipe Liner's Blues" (circa 1940) features "Honey" instead of "Baby" (not to mention the uncertainty of the importance of animal/were-animal identification rather than skilled laborer/were-skilled laborer identification in this puzzle) they nonetheless receive a consolation prize for clearly saying "Everybody's fucking" throughout "Everybody's Trucking," which must have seemed hilarious to them, hopped up on loco weed as they were.

Back to brass tacks. With (as always) great pleasure, I pull out some Howlin' Wolf LPs and settle in for some serious research with a couple/three fingers of Dickel. Bingo! "I'm The Wolf" features "You know I'm the wolf, baby!" as the first thing out of his glorious pipes. March, 1954, motherfucker, and don't tell me that the definite rather than indefinite determiner is crucial to this issue.

But what about "Crawlin' King Snake?" (what about it, indeed?) Fortunately, all of my John Lee Hooker LPs are in my two John Lee Hooker sections (What can I say? The guy's prolific. And no, I don't have the two sections are not the good and the awful, since I don't have any of the J.L. Hooker albums with hippie guest "stars" - fuck that shit, I want to rock) so it's a simple task to find the various compilations of his earliest recordings (any "I'm a _____, baby" on Vee Jay being out, since we need to beat March, 1954) produced by Bernie Besman (at United Sound, Detroit, 1948-1952), who was nice enough to "co-write" all the songs (as explained in the liner notes of one reissue of some of this material, he "suggested" what to sing about, such as "Sing a song about Abe Lincoln," thereby earning "co-writer" status [and royalties] on the song that John Lee subsequently pulled out of thinnest air, "They Shot Him").

And what should I find but that the record containing "I Rule My Den" (a.k.a. "Crawling King Snake") is fucking missing from the set. Well, it's around here somewhere. Then I read on the liner notes to a Charly reissue of Vee Jay material that John Lee learned the song from Tony Hollins. Tony Hollins? Are they sure it's Tony Hollins? And who is he, anyway?

Following up on this lead, I wind up at Down Home music and secure a disc which not only contained Tony Hollins' "Crawlin' King Snake" (6/3/41) but a handful of early, unreleased Johnny Shines as so that I don't feel as though I'm going to too much trouble and expense over a rather academic matter, which is a good thing because it turns out that Mr. Hollins starts off with "I'm going to crawl into your window, baby, crawl into your door" and doesn't even mention being a snake until after the first verse. But note the correct use of "Baby."

Then I read in the Tony Hollins liners that he "may have originated" the song "even though Big Joe Williams recorded it not long before him." I smack my head.

Don't I have an album of early Big Joe Williams somewhere, I ask myself. Yes, I answer, it's in the "unplayed records being saved for a rainy day" section. After removing the shrink wrap, I ascertain that not only did Big Joe extol the pleasures of being a "Crawlin' King Snake" (3/27/41), but he set to lacquer the notion that he was a "Rootin' Ground Hog" as of 5/5/37. In both cases, he (perhaps knowing, with the fabled prescience of ground hogs, the shape of things to come) begins with the chorus, so that he immediately states "I'm a..." (crawlin' king snake/rootin' ground hog, as the case might be), but he doesn't use "baby" until he repeats the first line ("I'm a rootin ground hog and, I'm a rootin's ground hog, baby") and I'm not even going to entertain the thought that the verbal adjective action might be significant.

It's interesting (well it is to me at any rate, but maybe that's just because I've already put so much effort into the matter) to note that not only was it a long and slow process (much like this article) to develop and perfect "I'm a _____, baby" but that Big Joe Williams' first were-animal song concerned a were-lawn disfiguring animal (rather than a lawn disfiguring were-animal, since I doubt that the ground hoggish traits that Big Joe emulated included digging up his neighbor's yards and getting his suit dirty, but who can say?) song, a concept which lay fallow (playing opossum, perhaps?) lo these many years since (J.L. Hooker always made it clear that he was not and had never been a groundhog/were-groundhog, but that he fully intended to kill any of the little critters/were-critters for disfiguring his lawn/messing with his significant other).

Case closed (except for the aside that Big Joe lived with Bessie Mae Smith [not to be confused with Bessie Smith] for a number of years before recording "Rootin' Ground Hog," so it's entirely possible that he got his "I'm A _____" schtick from her. Anyway...)

Late breaking news! The genius, glory and grandeur of Wade Curtiss, pioneering rock and roll guitarist and wrestling manager/mastermind is widely available again (actually, I'm not sure that the "Rock and Roll Not From Cincinnati" comp that featured Wade prominently a number of years ago was all that widely available) on two 45s from Norton records. "Puddy Cat (Mama-Meow-Mow)" is an answer song to "Surfin' Bird" that makes the Trashmen sound positively sane by comparison, while "Bright Lights'" (with Dixie Dee singing) is one of the all-time coolest rockers that has hitherto been unburdened by a Cramps cover). Solid rocking instrumentals on both flips. Don't hesitate.

Count Your Lashes Out Loud

"If you make it here, you'll make it evĕrywhere..." The Big Apple; Soho; The Village; Harlem; Broadway; off-Broadway even. Where bagels were born and Cats has been selling out since 1980. Home of THE 5th Avenue, The Met, MOMA, Guggenheim and Jewish delis. I've been told that I would love New York City. Finally a city that moves as fast as I do. Where what you see is what you get. There's no time for small talk - do ya know what you want or what? In your face attitudes and a whole lotta bridges. Plus you can drink til 4 am and buy your drugs at the clubs! My best friend and I ate thin crusted pizza, climbed to the top of the Empire State Building and haggled for shoes. Unfortunately two weeks before, I went through invasive surgery in order freeze pre-cancerous cells off my cervix. Allow me to share this memorable experience with y'all. I was escorted to this cold sterile *Dead Ringers-esque* room where I was told to sit ass naked on a huge Depends diaper, put my feet up in stir-ups so my cunt could be held wide open with this carjack and then they had the audacity to tell me to relax! Without a hint of foreplay, not even a drink or a happy meal, three "doctors" climbed up into my uterus, (which has a preferred occupancy of one) and started an archeological excavation for any cell changes. Suddenly, they hauled in a huge tank of liquid nitrogen and started freezing my cervix til I got the feeling of a York Peppermint Patty. They let it thaw, froze it once again and rode the ski lift out. When it was all over, only two doctors climbed out my now cramping womb. I demanded that they go back in and forcibly remove the third, but they kept insisting that there never was a third doctor and the feeling of fullness was all in my head. Scuse me, but I've had that full feeling before so it wasn't MY head I was worrying about. I know he's down there, but for what? Digging for Homo Erectus or something? Now, in addition to the wonderful winter thaw rushing down my legs like the Colorado Rapids, I've got Doctor Leaky demanding squatter's rights of my womb like it's a rent-to-own. My only hope was to wait until my cervix completely expires and hope he flushes out with the tide. Of course, the day after I get to New York, the dam of dead cells broke loose and I hemorrhaged so severely that Doc Holiday was led out of my womb by Moses himself. I lost so much blood that I began to look like one of those

dancin' California raisins. Alas, I left a very special part of me in the streets of Soho where I painted the town red, blood red. My contribution, "Still Life of Cervix" revealed my deepest and darkest internalizations which added new color to the already famous Bohemian art community

Despite all the hype, New York City even with all those cute brownstones, cobble lined streets and Stonewall, still does not even compare to my beloved San Francisco. All the clubs were shut down cuz the Mayor's niece complained that the ecstasy she bought at the Sound Factory didn't make her more attractive and she went home alone; those coveted Soho artist lofts are always occupied and outrageously expensive if you find an open one and you can't find a decent avocado anywhere! If that's not enough, New Jersey is just one tunnel away. Nuf said! The scariest thing about my vacation had to be staying at the Paramount Hotel in the Theater district. You can tell that the lobby really was something in its day, but the rooms upstairs are so small, there was only space for one of us to move around at a time. The other had to scrunch up in a tight ball on the bed hoping that they wouldn't get hit by bathroom door opening and closing. The *piece de resistance* was a wall-size portrait looming over our bed depicting a young Amish woman sticking nails into a big hunk of yellow cheese. Now I'm a vegan to begin with but despite that, the last place I appreciate the presence of cheese is in my bed, especially if I paid 200 dollars a night for it.

But if you're ever in New York City, I recommend stopping for dinner and drinks at *Le Nouvelle Justine*, the first SM restaurant in the country. I met Master Jake through friends and it turned out to be a very beneficial meeting. Dressed in street clothes, Master Jake is as cute as a button. I was harshly chastised for calling him a bottom... *Mea culpa, Darling*. He recently found the scene, but tapped into his top energy pretty rapidly. Anxious to meet someone in the scene, he shared his adventures and questions with me quite unabashedly. Apparently he just went home with the NY Daddy Mac who had more toys than Santa Claus himself. And then he described the events that eventually led him to top NY Daddy and his eyes lit up like a little boy having his first wet dream. Now, I love that look cuz I know what it feels like. It feels like Chicken in a Biscuit! I made plans to meet him at Justine's the following night to talk a little more but especially, to watch him in action. I first walked in and noticed that everything in the restaurant was perfect. Very gothic looking and black, black, black. Barbed wire along the windows outside and gold-guided mirrors around every table inside. The chairs were covered in leather and the walls decorated with tasteful SM scenes. The black velvet curtains that separated the restaurant from the bar were thick, dark and luxurious. In the bar you found video cameras, eye examination equipment and portraits of proper English corporal punishment. My only complaint is that the bartender was such a high-Barbie faggot that he couldn't recognize prime time pussy when it was in front of him. My girlfriend and I sat at the bar for a good twenty minutes before we could tear the boytender away from the thirsty boy bottoms. If he had a collar on, I would have chained him to my chair cuz he was oblivious to the needs of two may I add very beautiful women. But no matter how beautiful, a fish is still a fish to a backdoor leatherdaddy.

I have much more to say about the special hors d'overs menu, but that'll have to wait until next time. I best be off to start the celebrations; Pride Week is just around the corner. See ya at the leather shops; playing harder than usual...

SCREAMS FROM THE GUTTER

Rob Coons

With all the reunion tours going on there is finally one that I am dying to see. AGNOSTIC FRONT will be playing in the Bay Area soon! Yeah, I have seen them once before, and it was quite an experience. I saw them in Chicago with LUDICHRIST. (with two other bands, but due to my senility I can't remember who) Being my antagonizing self, I decided that I would wear a GUNS & ROSES t-shirt to the show. This obviously didn't fly too well, because the minute I got into the show the heckles started from all of the boots and braces boneheads.

Nevertheless, I meandered my way up front and settled in for the evening. During one of the first bands this guy jumped on the stage and did this huge stage dive. He jumped right over the top of everybody and landed smack on his head. He immediately jumped up like it was no big deal, and this brilliant red fountain of blood began to squirt out of his head. It was the most blood I had ever seen. He took off running for the door, and everyone let out a hearty chuckle and resumed watching the band. Then just a few songs later I sensed somebody fall behind me. I turned around and saw this guy completely cover in dirt laying on the floor. I looked above me and noticed the gate of an air vent was hanging open. It turns out this guy had climbed up onto the roof of the building and crawled into an open air vent. He crawled in over the floor, kicked the door open, and fell about 12 feet to the ground. No more than two minutes later a couple of cops came in and grabbed this guy and took him to a back room. Somebody had ratted this guy out, and now he was getting his ass kicked by the man. It was really fucked up. Then these nazi skins showed up, and got bumrushed at the door by a bunch of wild eyed anti-racist skins. Fortunately there was no show-halting fights, and the nazis were properly escorted out of the building.

So finally after much waiting AGNOSTIC FRONT took the stage, and it was complete crossover heaven! The highlight of the show had to be jumping on stage and singing "Blind Justice" with Roger's little brother Freddie (who went on to be the vocalist of MADBALL). Surprisingly enough nobody really fucked with me over the GUNS & ROSES shirt till almost the end of AGNOSTIC FRONT's set. It started with a few hits that seemed harder than usual. Then some skinhead ran up behind me and threw me to the floor. While I was trying to get up his buddy tried to kick me in the face just missing by a inch or two. By that time I knew that the odds were stacked against me, and that it was my cue to vacate the premises. So I went to the back of the room and watched the rest of the set with all the other geeks who were too terrified (or smart) to be up front. As soon as the last note was struck I bolted for my car, and drove home with a permanent grin plastered to my face. Hmm, I wonder what I could do to piss off the skinheads this time around?

Anyway lets move on to this horrible noise they call punk rock. First off is the AGORAPHOBIC NOSEBLEED/LACERATION - split EP - This is one of those records that could just snap your bones like little twigs if you turned up the stereo loud enough. Both bands team up for a onslaught of jackhammer grind. LACERATION cooks up a fine mess, with wonderfully silly lyrics like "I like to go so high on the swing that it hurts my butt....pack a picnic and go!". But in the end, AGORAPHOBIC NOSEBLEED take the cake. I think it was the hellbent speed of their music that won me over! (Satan's Pimp, PO Box 13141, Reno, NV 89507)

BENUMB/DUKES OF HAZZARD - split EP - This is just what the kids wanted. BENUMB toss out three untitled tracks of blindingly fast thrash. It is really thick and meaty, but unfortunately the recording was a bit muffled. On the other side Roscoe P. Coltrane sings an ode to his dog Flash that will bring tears to your eyes. Yes, this is for real, and no you will probably never see it because it is limited to 600 copies. (No Address)

CARNAGE - "Beast To Bastard" EP - Someday I may get sick of the majority of German bands sounding the same, but until then I will continue to go nuts for bands like CARNAGE. They take that RORSCHACH derived style similar to ACME, and create their own twisted noise. Let there be no mistake, the pounding metal mixed with the acidic vocals totally rule. This is completely devastating! (Holger

Wolsing, Jahnstr. 45, 40764 Langenfeld ,GERMANY)

DAMAD - "Rewind" EP - Georgia's own DAMAD lay down two tormented tracks of punishing grind that just gnaws away at your soul. These pungent sounds truly are the soundtrack for the hopeless. Could this be the future of death rock? The cover art by Pushead shows the kids how it's done with an amazing drawing of Satan. The cover is so well done you almost don't want to touch it out of fear of damaging it. (Bacteria Sour)

DYSTOPIA - " Socialized Death Sentence" EP - I can't tell you how glad I am these guys are now considered a Bay Area band. Getting to see them live on a semi-regular basis is quite a treat. The three songs on this one are what we have come to expect from DYSTOPIA. Pulsating crust core with lots of tricky guitar work. With the two vocalists screaming their heads off with some of the most hateful and hopeless lyrics around. Awesome to say the least! (Life Is Abuse, PO Box 20524, Oakland, CA 94620)

FINAL EXIT - "Revenge" CD - This CD has been out for a while, but it is so good I thought it should get mention. This is no bullshit raging hardcore with a thick buzzing guitar sound that just wallops you upside the head. The lyrics are a ridiculous tough guy send-up of straightedge. And all the band members have fake names like "XKid StoneX". I have heard rumors that FINAL EXIT are actually a side project of the Swedish straightedge band REFUSED, though it sounds nothing like them. I think it is a sad state of affairs when a so-called "joke" band pulverizes the majority of "real" bands! (Desperate Fight Records, Kemigrand 1, 90731, Umea, SWEDEN)

GOB/WINK MARTINDALE - split EP - This record upholds the battle between the forces of good and evil. GOB (USA) whips out a song of churning punk rock called "Demonic Bondages" that could only of come from the horned one himself. Wink Martindale empowers the forces of goodness with two tracks, including a beautiful number called You Can't Run Away From The Lord, Jonah". I am not sure who won this battle, but I can almost hear those angels getting their wings torn off and those halos crushed. This is pure comedic genius! (No Address)

GORY MELANOMA / EMETIC - split EP -Fuck 625 Productions does it again. He takes two relatively unknown local bands and puts them on the map with an amazing record. Don't kid yourself, this is searing metal fueled grind. Both bands hit Mach two with incredibly fast drumming layered with maddening guitar work. Both bands totally annihilate, but GORY MELANOMA stood out with a little thicker production. Catch the vibe, this shit is for real. (625 Productions, Menlo Park, CA 94026-1239)

INTEGRITY / KIDS OF WIDNEY HIGH - split EP - Let there be no mistake, INTEGRITY is probably my favorite hardcore band today. So when this showed up for review I was absolutely elated. INTEGRITY clocks in with a new one and a revised version of the previously released song "Jagged Visions". Overwhelming brutality! KIDS OF WIDNEY HIGH is a group of disabled students from Los Angeles. Their music is simple dance tracks with silly lyrics about pretty girls and partying. I am sure most people look at them as a novelty or a joke, but I bet those kids have more sincerity and energy than the majority of bands that fall into these pages. This records comes with the new Blood Book zine, and you should definitely check it out. (Blood Book, PO Box 770213, Lakewood, OH 44107)

POWERHOUSE - "No Regrets" CD - Who would of ever thought that in a million years the Bay Area would become a hotbed for the NYHC style? I think the majority of the bands that have been spawned from this local scene suck shit. But this is where Oakland's POWERHOUSE stands out. This is high velocity hardcore that rises above sheer brute power with enough catchy hooks to keep things interesting. The guesswork is left out of the lyrics with simple one word titles like "Powertrip", and "Hypocrite". The cheesy cover art of the guy rolling dice has got to go, but overall this kicks it hard! (Blackout, PO Box 1575, New York, NY)

SCALPLOCK - "Things to Poke You" EP - This is sick grind that alternates between full tilt and a crawling pace. Their style wedges nicely somewhere SPAZZ and APT. 213. There are no lyrics listed, but from the look of things murdercore is in effect. You know how it is, if you don't like it kill it. I think these guys hail from Southern California, so I hope they make there way up to the Bay Area soon. (Satan's Pimp, PO Box 13141, Reno, NV 89507)

TRIAL - "Foundation" CD - This is Seattle straightedge at its finest. This definitely has that distinct Northwest sound, and actually reminds me of MOUTHPIECE. Fast potent hardcore with yelled vocals where you can actually hear the what is being said. The lyrical content seems really focused and full of conviction. They dedicate the record to "all those that still believe change can be made". It seems sincere, but it is only a matter of time before they become jaded and bitter like the rest of us. (New Age Records, PO Box 5213, Huntington Beach, CA 92615)

Endnotes:

1. Can somebody tell me why 5" records cost more than 7" records. I am sure somebody has got some good conspiracy theory behind this sham.
2. Hats off to my best friend Devon Morf. He is getting ready to embark on a year long journey that will take him all over the world. Much love and take care!
3. A big shout out to Theun K. for not flipping out over me using his photo for my column header (see letter in this issue). Long live HERESY!
4. If you want to reach me directly, my address is PO Box 641576, San Francisco, CA 94164.

STOP! WAIT! HOLD THE PRESSES! HEAP BIG NEWS FLASH! I just found out that *A MOVIE THEATRE DOWN THE STREET IS ACTUALLY GOING TO SHOW THE* ***ROCKY HORROR PICTURE SHOW*** *THIS SATURDAY!!!* And, get this! They're going to show it at MIDNIGHT!!! *Great heavens!!! Merciful Minerva!!! WHY HAS NO ONE THOUGHT OF THIS BEFORE???* We've certainly got it all in Green Bay! With novel and exciting pastimes such as these to propel us hard astern through the ineluctable spiral jetty of life, it's a wonder my band and i were able to tear ourselves away from Thrill City, USA this year to conduct our annual *BIG WEEK AND A HALF LONG BORIS TOUR*, but, using all the steely resolve and hangdog tenacity our yoga instructors could possibly impart to us for what we're payin' 'em, we somehow managed — probably because i was desperate for something to write about this month. We depart after work on Friday. We went to the East Coast this year. We like going to the East Coast better than going to the West Coast, because if we go to the East Coast, we get to drive past Gary, Indiana. We fucking LOVE driving past Gary, Indiana. It has never failed to transfix us with its unholy beauty. We love the huge blue flames shooting out of the smokestacks (the big one we call "The Devil's Vent," as it reminds us of a massive brick toilet paper core jammed thru the earth into the smoldering subterranean rectum of an upside-down and fiercely flatulent Lucifer [unless the unholy rectum in question belongs to the devil-figure of them Asian religions, who, one would assume, would be seated with his head towards the Eastern Hemisphere and his ass towards the west, and would not really be upside-down at all]), we love the post-apocalyptic horror of the fumes billowing over the black water, we love every goddamn thing about that place, especially the fact that we don't live within 200 miles of it. I also flatly refuse to believe humans work there; i figure the tasks are carried out by strange, Erector-set-and-vacuum-tube type cyborgs in S&M garb. Oh well, enough of this Walt Whitman bullshit. We get to our terminus for the evening, the South Bend Motel 6 (yeah, that's right, we tour *one-and-a-half weeks a year* and we stay in fuckin' MOTELS every night!!! *AND WE DON'T LOSE MONEY DOING IT!* Ya wan-

na know why??? *'CAUSE WE'RE FUCKING* ***ROCK STARS****, THAT'S WHY!!! PISS on your goddamn scene! All we care about is four flat pillows, four individually-wrapped plastic drinking cups, and whether or not our room gets the Cartoon Network!!!* (if it's any consolation, they usually don't) (seriously, though, i always love it when people in bands imply that there is something somehow "incorrect," or, at the very least, "not punk" about only touring for under two weeks at a crack and staying at Motel 6 — like, we should be more like *them* and tour for six weeks at a time and sleep on floors and stuff. I dunno, *have these people no lives?* I'm *thirty-one fucking years old.* I have *slept on all the floors i care to sleep on.* I want *climate control!* I want *mattress!* I want *quiet!* And, after a week and a half of goofing off, *i wanna go home!* I got things to do! I got a job to go to! I got bills! I got rent! I got mail! Touring is not some kinda post-pubescent outpatient-basis summer camp thing that i do to get out of my mom'n'dad's basement for six weeks, it's a MISSION FROM GOD. And God says go home after a week and a half!), check in, note the demoralizing absence of any Cartoon Network related broadcasts in our locale, and hit the sack. The next morning, Ric — long held in high esteem by the rest of the band for being the one guy smart enough to bring his own pillow to Motel 6 — is pelted with the black buckshot of scorn and ridicule for becoming The One Guy Dumb Enough To Also Forget His Pillow At Motel 6. We stop at some lame truck stop in Ohio, where Ric dumps like seven or eight bucks on some revolutionary new "orthopedic" pillow, *as seen on TV!* When he removes it from its polyvinyl bag, it turns out to simply be a pillow-sized hunk of spiky foam rubber. We laugh til we cry. In Cleveland, we find that, in our moral crusade to avoid playing the Big Rock Club That All The Kids Hate which had hosted all previous Boris field trips to the Brownless Town, we have booked ourselves into the Big Rock Club That All The Kids Hate Even More. We are nothing if not predictable. My favorite part of the opening action comes when the justly monickered Retard Bus — bookended between the Clockouts and the Proms — begin playing their set for a second time, and have to be physically removed from the stage by uniformed security goons. I mean, they had to take their drumsticks away and unplug their amps and shit! That was the real deal! Of course, i laughed in their singer's face when he asked me to put out a 7" by them, but, goddammit, i loved that set ending! During our vaguely more competent performance, i wound up crashing thru Paul #2's drumset and into Paul #1's amp, narrowly averting the Tumbling Marshalls Theory but fucking up the joint formerly known as My One Good Knee in the process and, implausibly, somehow dropping my mic and kicking it under the bottom of the little stand for the bass drum mic as i fell, resulting in a particularly pathetic variant on the shell game theme, as i could *not fucking find* where i had lost the microphone for like, five minutes or so. I hadda have the crowd give me clues. I am dignified and suave! Who told you otherwise? That night, at the Youngstown Motel 6 (the Canton location being booked, thus putting the kibosh on our aspirations to make the pilgrimage to the Pro Football Hall of Fame, though we're sure it could only be 1/30th as impressive as the Green Bay Packer Hall of Fame), we turn on the teevee and, unbelievably, almost as if beamed down especially for us by a whimsical and puckish Great Spirit, the first thing we stumble across *is an infomercial for Ric's new, completely useless HUNK OF FOAM RUBBER PILLOW!* We are beside ourselves with laughter. Ric has already got his eyeshade on, tossing and turning and valiantly attempting to wring some type of usage out of his totally useless piece of foam rubber. We're shouting *"Ric! Ric! Watch this! Your pillow's on TV!"* But he just keeps tossing and turning and telling us to fuck off and stuff. It was actually quite a riot. The guy who invented The Hunk Of Foam Rubber is Chinese, or something, and he's got this human spine as a prop (where the spine was acquired is anybody's guess — probably from some band on Atlantic Records i spose) which he keeps brandishing vigorously as he emits classic bursts of dialogue such as *"ordinary pillow not support spine always! My pillow support spine! Always!"* We're in fucking stitches. I mean, *it's a hunk of fucking foam rubber! Probably picked out of a dumpster somewhere, or swiped from an Anvil case when a guitar player was smoking reefer!* They show people giving testimonials. We ask Ric if he's going to do a testimonial to the benefits of sleeping on the Miraculous Hunk Of Foam Rubber. He tells us to fuck off. In the morning, we buy real pillows and go to Pittsburgh. We're playing in a basement. I usually don't go in for house shows (there's something about standing in a guy's home that somehow defuses much of the lustre an Antler Helmet and a pair of checkered spandex bike shorts usually generate), but, for some reason, i feel it necessary to play Pittsburgh, if only to find an answer to the troubling question of whether the Steelers have two quarterbacks or none (predictable answer: *Kordell is THE MAN, dude!* I say Coach Sgt. Slaughter oughtta sign Randall Cunningham, put him 'n' Stewart in the backfield, and move goddamn Bettis to tight end. *Nobody* would have any idea what the fuck was going on! Least of all Pittsburgh). The first band is aptly named Disturbed Youth. They are 13 to 15 year olds, sucking Pabst from 16 oz. cans. I like them. The basement gets too smoky too quickly, so i spend much of the show outside, missing much of the rest of the bands. However, to concoct a statement of great generality, i believe i can say with some conviction that i kind of like many of the bands from Western Pennsylvania — if only because they do not sound like many of the bands from Eastern Pennsylvania. During the Mud City Manglers' set, i go upstairs, to seek out my 2-liter bottle of Diet Coke™ i have stashed in the fridge. As i approach the kitchen (attempting to be as respectful and unintrusive as possible, since i am treading thru the private quarters of folks i do not know so very well), i hear and smell delicious, nutritious hamburgers being fried, which, naturally, leads me to believe that nothing out of the ordinary is occurring in the kitchen which i need be wary of intruding upon. As i enter the kitchen, i, indeed, see the expected Pittsburgher flipping Pittsburgers with his left hand. His right hand, however, is on a girl's head. The girl is on her knees. Description of the rest of the scenario will be left untold as a courtesy to our hosts. Immediately following the *fellatius interruptus* incident, i skedaddled downstairs just in time to hear the Manglers covering "Caught With The Meat In Your Mouth" by the Dead Boys. Pittsburgh rocks! The next day, we boogie thru the mountains (causing my ears to plug up so i wind up talking like Grampa Simpson) to Allentown, where we were originally slated to play at a mini-golf course (YAAAY!) but, alas, wound up playing at kind of a rave joint (BOOOO!). Throughout the other bands sets (the Slaphappys, Rob 587's Other Band, and the Heartdrops [who blew us off the stage that night, and whose label chieftain, Malibu Lou, has some sort of mutant power whereby he can leave *as long an answering machine message on your machine as he damn well pleases* without getting cut off. Malibu Lou can leave a twenty-minute message on a ten minute tape with a one-minute maximum message length setting. I have *no fucking clue* how he does it. *He's Malibu Lou, bay-bee!*]), they were projecting movies or videos or some god damn thing on the screen behind the stage. I decided that such a thing causes severe cases of Rock Attention Deficit, and was *this close* to telling the soundman to 86 the multi-media horseshit during our set — but eventually decided that this would suggest that *i take myself seriously*, and, holy fuck, we certainly can't have that! Sure enough, when we play, no one cares. My part of the stage is composed of a bunch of separate risers, about a foot wide each, all pushed together — but not connected. Ergo, all i gotta do is jump around for like ten seconds and the stage begins to separate like an overcooked beef roast. I wind up not only falling into the drums (again), but also falling between the meandering risers, invoking a humongous knot/gash on my right shin. I lose all crowd support when i pop the beachball they were playing with on my antlers. Hey, at least i didn't make any Billy Joel jokes. The Motel 6 in Wilmington, DE is easily one of the more frightening we've stayed at. After checking in, we walk across the street to the 76 station for Rock and Roll Supper — unfortunately, they only let one person in at a time (osten-

sibly so the cashier can keep his pistol trained on the customer without undue distractions); given the option of either waiting in line with crack dealers and whores or procuring sustenance from the Motel 6 vending machines, we opt for the latter. In the morning, Paul #1 is propositioned in the laundry room by a strumpet, the moral being that *clean clothes are an invitation to immorality!!!* I am feeling sicker, and by now my eustachian tubes have jammed completely shut. I get thru the night's show in Richmond by reading lips (said show set up by the great and groovy Greg from Sound Hole, who looks like a Matt Groening drawing made flesh). Richmond is, apparently, "emo," but we have a good show nonetheless. North Carolina appears to be nothing but tall, skinny trees, which sort of surprises me. I just pictured it as being some sort of hilly place where every now and again one saw the guy from Antiseen running across the road shooting at a possum, or some clowns in jodphurs and handlebar mustaches crashing a homemade bi-plane on a hillside or something. We play with the Rehabs in Chapel Hill (highlight: after some well-wisher tosses an Inflatable Love Bitch on stage, i fling it into the ceiling fan, repeating as necessary [not unlike Dave Edmunds] until i finally cut to the chase and gore it on my antlers. Certainly went over better than the beachball), a small college town essentially indistinguishable from any other small college town one could think of. The only tangible evidence that i'm in The South (apart from the guys at the gas stations talking like Goober Pyle) is that the convenience stores sell those mysterious staples of WTBS TV commercials, headache powders. For 37¢, you get two little wax paper packets containing powdered aspirin and caffeine and stuff, which you're supposed to either dissolve in a drink, or pour into your mouth like Lik-M-Aid™. I did the latter. Recommend the former. 250 mg of caffeine for 18.5¢ is really a great deal, though. *The south shall rise again!* Our next show is somewhere deep within the bowels of Amish Country, PA. We drive for miles down tiny country roads, overhung with leafy green trees and shit *(We want Gary! We want Gary!)*, until we come across a little park building with a few dozen punks congregated in the parking lot in a display of ludicrous incongruity (most unintentionally funny dialogue, ever: *Me: "Uh, is this where the punk show is?"* [like, **no shit**] *Guitarist for The Criminals: "Yeah."* [well, maybe you'da hadda been there]). The show is small but fun; however, the water in God's Country smells like feces so it's a good thing the Taco Bell™ in York still has the BLTsoft taco, lest the region's divinity come into question. On the way to NYC for the highly anticipated "Night of MaximumRockN-Roll" show featuring us, Mr. Board's Artless, Mr. Tabb's Furiousness, plus the Jerkoffs and the Criminals, Ric, attempting to purloin a little van-snooze, realizes that he has now left his *new* pillow at the York Motel 6. I inform Ric that ordinary pillow not support spine always, but he's too busy ruefully attempting to get comfortable on his trusty hunk of foam rubber to really care. The show is at Coney Island High. We do not have directions to the club. All attempts to procure same were met with shrugs and casual grunts of *"ah, it's EASY."* *"Manhattan is a grid,"* they told us, *"made up of numbered avenues and streets. Even a bumpkin from Wisconsin can find his way around."* I hear this from a lot of people, so, eventually, i decide it must be true. *St. Mark's Place (8th St.) between 2nd and 3rd Aves, how hard can it be?* I figure we'll just get belched up out of a tunnel into Manhattan, find what numbers describe our position on the grand and glorious NYC cartesian coordinate grid, and let our math major drummer figure out the rest. Simple. We emerge from the Holland Tunnel into Manhattan at 5 PM Friday. We begin looking for the numbered street or avenue which describes our position. We are not on any type of numbered thoroughfare. We drive, aimlessly, for a while. We *still* have not seen any type of numbered thoroughfare. We drive more. We see nothing. We are stopped at the lights in front of the World Trade Center, when Ric, eyes eagle-sharp due to a well-supported spine, says *"Hey, that's the Criminals van!"* Sure enough, the East Bay Street Hockey Fanatics have turned onto the street we're on — going the other way, of course. *"FUCK THIS!"* i yell, *"HANG ON!"* Mustering all the nad at my disposal, i wheel our van around for an attempted U-turn in downtown Manhattan, Friday 5 PM style. My band begins making queasy noises of trepidation, like goddamn Jerry Lewis stunt doubles or something. When it becomes clear that the turning radius of a 1986 Dodge Ram Van is not sharp enough to *negotiate* a U-Turn in downtown Manhattan at 5 PM on Friday, and that the light has changed, and that the oncoming traffic is now barreling at us hell bent for white leather *and i'm backing up directly into it*, the band begins screaming like a buncha old ladies. Miraculously, not only do we survive, but i am able to catch up with the Criminals and tail them all the way to the club. Punk Rock! Figuring that i had barely broken into triple-digit spending the night before in PA as i depleted promoter Scott Punker Than You's fine stock of 70's Britpunk items, after we unload and the van is parked *(ITEM! Parking in downtown Green Bay now up to FORTY CENTS AN HOUR!)* , i decamp to neighboring Venus Records to dump some more yucky money on the almighty VINYL. I find about seventy bucks worth of stuff i need, including a replacement copy of the Damned's "Machine Gun Etiquette" LP — something like the 9th best album of all time — which somebody swiped from me like ten years ago. It's twenty bucks. That's too much. I gotta have it, though. I gotta have that innersleeve where Mr. God Awful Ugly the Famous Pig Rustler shows YOU the chord shapes to "Smash It Up!" I'm sure you understand. I go to wheel'n'deal with the guy working the vinyl room, and, lo and be-fucking-hold, i *know* him. It's Ned from the False Prophets, whom i got falling-down drunk with at the bar when the FP's first played Green Bay, circa '85/'86 (so drunk, in fact, that *to this day* i don't remember meeting Ned's bandmate George Tabb that night, but i guess i did). That oughtta *certainly* be worth five bucks off my Damned record! *"Ned! Ned!"* i holler, *"It's me! Nørb from Green Bay! We got drunk at the VFW together when the False Prophets played there back in The Day! Remember??"* Ned looks a bit unfocused after this sudden gush of sentiment. *"Oh yeah, NORM, I remember you!"* Uh, of *course* you do, Neb. He continues: *"Boy, the stage was really shaking that night!"* Uh, no, Ned, you played on the floor. Can i have this Damned album for $15? Didn't think so. However, Neg does helpfully inform me that there is a copy of the "New Rose" single behind the counter if i am interested (which i am), though he must call upstairs for a price. While he waits for The Word, we make more small talk. He asks if my band is playing in town. I inform him, why, yes we are — and, in point of fact, we're playing with his old colleague's band, Furious George. *"Oh, GEORGE..."* he mutters, kinda rolling his eyes. The Guy Upstairs comes back on the line. I hear Ned say *"ten? Are you sure? It's a picture sleeve!"* then he hangs up and tells me it's $15. Thanks, pal. Holy fuck, dropping George Tabb's name *cost* me five fucking dollars! Good thing i didn't say anything about knowing Mykel! Before the show, Otto, Artless' bass player and expatriate Wisconsinite, proudly showed me his Packers wallet. While Mykel was in fine form for the Artless reunion gig, i couldn't help but think that the presence of the Packer wallet, snugly hidden against his bass player's buttock, somehow subverted his entire platform. Yuk yuk! Furious George were, of course, great. For their grand finale, George summoned Mykel and myself on stage for a rousing rendition of "Gilligan." I do not clearly recollect exactly what happened, but our guitar player put it thusly in a phone call back home the next day: *"First they just stood there calling each other a bunch of homos. Then they started wrestling."* That seems about right, although he left out the part where i sang "Free Bird." We played, and it was totally swell, one of our best shows ever, although this was a helluva time for us to be out of both "I Gave Boris My Panties" and "I Kissed Rev. Nørb" buttons (the greater New York metropolitan area has, i believe, the most Chicks I Wanna Do of any locale in the Western Hemisphere. Someday, when i implausibly become very desirable, i'm gonna come back to NYC with a big cube van or bread truck or something, scoop up all the babes and transport 'em across state lines for immoral purposes; the chicks i just wanna bang can ride in the cargo area, feasting seductively on cherry Saf-T-Pops™ while lounging on the

wheelwell-to-wheelwell zebra-print fun-fur i'll have thumbtacked to the floor, while the chicks i sorta actually dig can sit up front and work the stickshift or something). New York's alright. I like saxophones. After the show, we attempt to head up to Boston. We wind up in New Jersey. Nit pick, nit pick. We play at the Middle East (we almost learned "Young Fast Iranians" for the occasion, get it?) (actually, since hardly anybody recognized "Get Off The Phone" in NYC, maybe you don't) with the Furious Ones, the Johnnies, and the Dislexics. During FG's set, i decide that my caffeine levels have dipped dangerously low, and request that the promoter — oddly enough, a nubile Asian female — deliver me unto a house of caffeination (which winds up to be Burger King). It is during this caffeine retrieval period that Furious George see fit to summon me to the stage, for more "Gilligan" related hijinx. When my non-response brings to light the fact that i have left the premises, *and not alone,* there beginneth rampant speculation that Nørb + Asian chick = ACTION. Nørb + Asian chick = TRACTION, more likely, as her boyfriend knows where i live! *Burger King is dead and so am i!* (actually, i just got coffee. No cream. I'm not really into Asian girls anyway, you know that — although we did slow dance during "Free Bird" [as i was unprepared to couple skate]). Before we even start playing, some vocal member of the crowd informs me that i can shove the Vince Lombardi Trophy up my ass. I inform him that, yes, i CAN shove the Vince Lombardi Trophy up my ass, on accounta i come from Green Bay, where we HAVE Vince Lombardi Trophies to shove up our asses. The show somehow concludes without my disembowelment anyway. The final show is in scenic Newark, in a neighborhood where homies walk down the street puffing on joints the size of cigars, yelling things about how they're gonna be high 'til they die. Right on, Soulful Grand Poobah! The bill is Furious George, us, and Blanks 77. We are expecting hundreds of kids in liberty spikes and studded leather to show up and yell stuff at us like *"get the fuck off the stage, faggots!"* Happily, less paying customers show up than band people, so this is not a concern. I wind up on stage with Furious George, George winds up on stage with us, then Chad Blank winds up singing our Kiss cover with us. Punk Rock! I decide that, since nobody called me a faggot, i am actually *really* manly, and i am going to drive the thousand miles back to Green Bay myself. I make one stop per state (unless you count the two hours we were stuck in Chicago traffic as a second Illinois stop), one coffee per stop, and it takes me eighteen and a half hours to get home, with my fitfully slumbering bandmates farting horribly every fifteen minutes or so. A half hour out of Green Bay, i smell the now-familiar stink of shit, and i roll down my window to abate the stench. When the reek only gets worse, i realize that it is not caused by flatulence from within, but by cowshit from without, spread across the Wisconsin countryside like some type of mad nitrogen-rich free fudge sample give-away gone hideously awry. With the last dregs of my 6th coffee, i toast my homeland. It's no Gary, but we try.

I come to sing the praises of Kenny Kaos. This short little fucker, DJ extraordinaire, leads a secret life as an insurance agent (that's right, Mykel, only somehow KK is *cool*), as well as being a dedicated single dad to two wild and crazy kids.

But it is his role as insurer that I single out here. Not only does he work miracles for MRR's insurance, but as insurer of last resort, Kenny has recently saved the ass of two worthy Bay Area punk institutions.

After Epicenter experienced the Great Flood of '96, things looked dire. They were being sued by the store downstairs and their old insurance was canceled as a result of that claim. To the rescue Mr Kaos, somehow finding somebody who would insure those hapless punks at a reasonable rate (or any rate, for that matter). Epicenter survives! (at least *that* crisis).

Then, just this month, out of the blue, 924 Gilman got notified by their liability insurer that the policy was heretofore canceled, even though there was no claim or suit against Gilman. Ta da!!! Kenny Kaos flies in to save the day, quickly finding a new policy for Gilman, who once again will be able to promote ill-attended shows on a regular basis!!

So, let's all stand up and drink a toast to this unsung hero, the guy who has a glass of beer tattooed on one arm (even though it looks more like carrot juice) and "Chinese food to go" tattooed on the other. What a dude!

P.S. Goodbye to Matt Average and Erin Cullen, heading to the Southland for the next few years, or perhaps forever. Thanks much for all your help the last few years—Matt as zine assigner and record reviewer, Erin as typist and setting up all the subscriptions on 'new issue day'. Good luck kids.

P.P.S. Larry Livermore, you disappoint me. Your recent 'expose" of my life was only about 6% accurate. Well, I guess that's a step in the right direction since the last time you did one of those it was only about 5% accurate. Keep trying (I know you will, cuz it's the only way you can try to deflect attention from what you did with Lookout.

MOTORCYCLING WITH THE MONSTER

Hey, Hey you, Want to go to a punk rock show on a motorcycle? Let me introduce myself. I stand 6 foot 6, weigh 245, kinda broad at the shoulders, thin at the waist. In my last guest column in MRR #162, I carefully explained the many similar traits that punk rock has with motorcycles. Things like leather jackets, combat boots and thunderous engine/guitar/drum sounds. I mentioned that going to witness live shows should be the number one priority for any person. No video or TV or computer can capture the sights and sounds and smells of any live show.

All right then, we know when and where the next punk show is going to be, so how do we get there by motorcycle? The next step might be the hardest part. Put down this magazine and announce to everybody in the room that your buying a motorcycle. Go ahead, shout out to everybody that you're buying a motorcycle. Watch the worried expressions on their faces as most people view motorcycles as "death machines". Convincing your girl friend, parents, band members, loved ones and others, that you must own one, might actually be harder than getting together the cash to buy one! Watch them plead, beg, petition you not to own such a machine. Now that you have heard their facts, it's time for them to hear your reasons for owning one.

Do you know what the number one environmental/health problem is in the U.S.A.? Air pollution. Air pollution from cages (cars). Air pollution from too many cages commuting to work. Let's look at the facts. Most motorcycles have engine sizes between 100cc to 1500cc's. (cubic centimeters). Most cages have engine sizes between 1600cc up to and beyond, 7200cc's! When you hear that somebody has a cage with a 2.2 or 3.8 or 5.7, they're referring to engine size in the thousands. When you hear somebody say that they have a 650, 750 or 1100cc motorcycle, again this refers to engine size. So clearly you can see that motorcycles have engine sizes 2, 3, 4, 10 times as little as any cage. This in turn results in less air pollution because the smaller the engine, the less air pollution it creates! Physical space: It takes 6 motorcycles to fill the parking space one cage fits into. Imagine your city with 6 times more room, not only on the roads but the whole surroundings if only people would ride motorcycles!

COLUMNS

In MRR#167, Brian Zero mentioned the fact about the high cost of owning a cage with its registration, insurance and maintenance costs. Hey, we all need a way to get to work especially where there is no mass transit and owning a vehicle is a necessity for most of us. It's up to us to make the choice of owning a vehicle that delivers lower total costs! Registration: In most states, motorcycle registrations are 2 to 3 times lower than cage registrations. Insurance: motorcycles have insurance rates much lower than cages. Unless you're buying a new motorcycle with a bank loan, (Ist time riders should never buy a new motorcycle), insurance rates are not a problem. Maintenance costs: since most motorcycles have air cooled engines and chain drives, maintenance costs are greatly diminished. People can perform their own repairs since motorcycle maintenance centers around these 5 parts. Tires, battery, oil and filter, spark plugs, and brake pads. The motorcycle aftermarket is filled with these parts and more, to accommodate all of your motorcycle needs. Just like great punk bands, these companies need to found! Lots of them are probably located within your the local neighborhood.

Gasoline: Most cages get somewhere between 10 and 25 miles to the gallon. motorcycles get 45 to 75 miles to the gallon. Almost without fail, the larger the engine, the more gasoline it consumes, which in time, consumes your hard earned cash faster! Performance: When it comes to performance and motorcycles, one outcome is unmistakable—just about any size motorcycle can get up and run away from any cage! It doesn't matter if it's the 1/4 mile or top end speed, motorcycles can stomp cages! How can motorcycles do this, if cages have larger engines? On the street, it really comes down to this simple physics principle. How much horsepower do you have and more importantly, how much weight do you have to move. This is known as "power to weight" ratio. Since motorcycles have much higher "power to weight" ratios compared to cages, this results in increased performance levels. I could never figure out why somebody would want to pay $40,000 dollars for a Corvette or Z-28 or some other overpriced cage, when some 400cc motorcycle that costs $300 dollars will outrun you at the next stoplight!

Now that you've convinced everyone you need to own a motorcycle, how do you learn to ride it without crashing it? Good question. The best place to start is probably lying around your place right now. A bicycle. Yes, a bicycle is the best place to learn how to ride a motorcycle! Since both have 2 wheels and most have chain drives, these 2 machines share similar distinctive characteristics. One is called "countersteering". This principle involves leaning your bike (motorcycle or bicycle) to the left or right side and watching the way it quickly can turn the other direction. Cages on the other hand, lean to the right when turning to the right. In other words, cages lean the wrong way! You can actually see this principle working at the Indy 500. Watch the way the vehicles turn slightly to the right, when they are driving into the left hand oval track turns. They are trying to reproduce the same principle that happens naturally with 2 wheel machines. Probably the best thing you can do before riding a motorcycle is taking a class at a motorcycle safety school. Most states offer them and I strongly recommend that you take one! Buying your first motorcycle: check out your daily newspaper or weekly Buying Digest for current prices for used motorcycles. Like I mentioned before, first time riders should always purchase used motorcycles. This will help you learn the basic rules to riding without having to worry about damaging it and running up big costs during the learning process. Bruising a new motorcycle can be very expensive, so stay away from them. Look for motorcycles that have engine sizes smaller than 700cc's. Look for "on/off" motorcycles. Smaller motorcycles tend to behave similar to bicycles. Smaller motorcycles tend to cost much less than larger ones.

Now that you've bought one and learned to ride it safely, we can ride it to the next punk show. We'll put on our leather jackets, combat boots and ride single file out to the highway. Always wave to other motorcycle riders heading in the opposite direction. Oh, by the way, if you pass a club or punk show and see a motorcycle parked outside, it's probably me... the Monster.....

End notes: I do a Punk/ motorcycle zine called "Rapid Fire". Issue #15 contains over 100 live band reviews. Write me about your motorcycle or send me $2.00 cash for a copy to: Rapid Fire, RD #1, Box 3370, Starksboro, VT 05487-9701.

Face it, your politics are boring as fuck.

You know it's true. Otherwise, why does everyone cringe when you say the word? Why has attendance at your anarcho-communist theory discussion group meetings fallen to an all-time low? Why has the oppressed proletariat not come to its senses and joined you in your fight for world liberation?

Perhaps, after years of struggling to educate them about their victimhood, you have come to blame them for their condition. They must *want* to be ground under the heel of capitalist imperialism; otherwise, why do they show no interest in your political causes? Why haven't they joined you yet in chaining yourself to mahogany furniture, chanting slogans at carefully planned and orchestrated protests, and frequenting anarchist bookshops? Why haven't they sat down and learned all the terminology necessary for a genuine understanding of the complexities of Marxist economic theory?

The truth is, they know that your politics are boring to them because they really are irrelevant. They know that your antiquated styles of protest—your marches, hand held signs, and gatherings are now powerless to effect real change because they have become such a predictable part of the status quo. They know that your post-Marxist jargon is off-putting because it really is a language of mere academic dispute, not a weapon capable of undermining systems of control. They know that your infighting, your splinter groups and endless quarrels over ephemeral theories can never effect any real change in the world of their day to day experiences. They know that whoever is in office, whatever laws are on the books, whatever "ism"s the intellectuals march under, the content of their lives will remain the same. They—we—know that our boredom is proof that these 'politics" are not the key to any real transformation of life. For our lives are boring enough already!

And you know it too. For how many of you is politics a *responsibility?* Something you engage in because you feel you *should*, when in your heart of hearts there are a million things you would rather be doing? Your volunteer work—is it your most favorite pastime, or do you do it out of a sense of obligation? Why do you think it is so hard to motivate others to volunteer as you do? Could it be that there is even a sense of guilt driving you to fulfill your "duty' to be politically active? Perhaps you spice up your'/work" by trying (consciously or not) to get in trouble with the authorities, to get arrested: not because it will practically serve your cause, but to make things more exciting, to recapture a little of the romance of turbulent times now long past. Have you ever felt that you were participating in a ritual, a long-established tradition of fringe protest, that really serves only to strengthen the position of the mainstream? Have you ever secretly longed to escape from the stagnation and boredom of your political "responsibilities"?

It's no wonder that no one has joined you in your political endeavors. Perhaps you tell yourself that it's tough, thankless work, but somebody's got to do it. The answer is, well, NO.

You actually do us all a real disservice with your tiresome, tedious politics. For in fact, there is nothing more important than politics. NOT the politics of American democracy and law, of who is elected state legislator to sign the same bills and perpet-

uate the same system. Not the politics of the "I got involved with the radical left because I enjoy quibbling over trivial details and writing rhetorically about an unreachable utopia" anarchist. Not the politics of any leader or ideology that demands that you make sacrifices for "the cause." But the politics of our everyday lives.

When you separate politics from the immediate, everyday experiences of individual men and women, it becomes completely irrelevant. Indeed, it becomes the private domain of wealthy, comfortable intellectuals, who can trouble themselves with such dreary, theoretical things. When you involve yourself in politics out of a sense of obligation, and make political action into a dull responsibility rather than an exciting game that is worthwhile for its own sake, you scare away people whose lives are already far too dull for any more tedium. When you make politics into a lifeless thing, a joyless thing, a dreadful responsibility, it becomes just another weight upon people, rather than a means to lift weight from people. And thus you ruin the idea of politics for the people to whom it should be most important. For everyone has a stake in considering their lives, in asking themselves what they want out of life and how they can get it. But you make politics look to them like a miserable, self-referential, pointless middle class/bohemian game, a game with no relevance to the real lives they are living out.

What should be political? Whether we enjoy what we have to do in order to get food and shelter. Whether we feel like our daily interactions with our friends, neighbors, and coworkers are fulfilling. Whether we have opportunities to live each day the way we desire to. And "politics" should consist not of merely *discussing* these questions, but of acting directly to improve our lives in the immediate present. Acting in a way that is itself entertaining, exciting, joyous. Because political action that is tedious, tiresome, and oppressive can only perpetuate tedium, fatigue, and oppression in our lives. No more time wasted debating over issues that will be irrelevant when we must go to work again the next day. No more predictable ritual protests that the authorities know all too well how to deal with; no more boring ritual protests which will not sound like a thrilling way to spend a Saturday afternoon to potential volunteers (clearly, those won't get us anywhere). Never again will we "sacrifice ourselves for the cause." For we *ourselves*, happiness in our own lives and the lives of our fellows, must be our cause!

After we make politics relevant and exciting, the rest will follow. But from a dreary, merely theoretical and/or ritualized politics, nothing valuable can follow. This is not to say that we should show no interest in the welfare of humans, animals, or ecosystems that do not contact us directly in our day to day existence. But the foundation of our politics must be concrete; it must be immediate, it must be obvious to everyone why it is worth the effort, it must be fun in itself. How can we do positive things for others if we ourselves do not enjoy our own lives?

To make this concrete for a moment: an afternoon of collecting food from businesses that would have thrown it away and serving it to hungry people and people who are tired of working to pay for food—that is good political action, but only if you enjoy it. If you do it with your friends, if you meet new friends while you're doing it, if you fall in love or trade funny stories or just feel proud to have helped a woman to cut down her hours at her shit job by easing her financial needs, that's good political action. On the other hand, if you spend the afternoon typing an angry letter to an obscure leftist tabloid objecting to a columnist's use of the term "anarcho syndicalist," that's not going to accomplish shit, and you know it.

Perhaps it is time for a new word for "politics," since you have made such a swear word out of the old one. For no one should be put off when we talk about acting together to improve our lives.

And so we present to you our demands, which are non-negotiable, and must be met *as soon as possible*—because we're not going to live forever, are we?

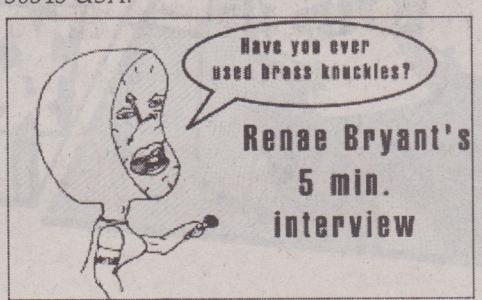
1. Make politics relevant to our everyday experience of life again. The farther away the object of our political concern, the less it will mean to us, and the more wearisome politics will be.

2. All political activity must be joyous and exciting in itself. You cannot escape from dreariness with more dreariness.

3. To accomplish those first two steps, entirely new political approaches and methods must be created. The old ones are outdated, outmoded. Perhaps they were NEVER any good, and that's why our world is the way it is now.

4. Enjoy yourselves! There is never any excuse for being bored... or boring!

Join us in making the "revolution" a *game;* a game played for the highest stakes of all, but a joyous, carefree game nonetheless! For more ammunition, please contact: *CrimethInc.Anti-Ennui Revolutionary Strike Force, 2695 Rangewood Drive, Atlanta, GA 30345 USA.*



The most interesting thing has happened since my band's interview appeared in MRR at the beginning of the year. I have received a disproportionate amount of mail from straight-edge males. I find this very curious being that I would seem to typify everything that straight-edge is against. It's not that I shoot heroin or anything that extreme, it's just most of the views I expressed and most of the information given about my band, in the interview, would hardly connect us to the whole straight-edge thing. So now I have, surprisingly so, a few straight-edge pen pals.

Something that I have discovered is that most of these men consider themselves a type of "Christian" and a couple are ex-skinheads. Now I am not trying to create some sort of generalizing-conspiracy-theory because I am the first to demand that judgements be made on an individualized basis. But, I am very nervous about a movement so closely associated and intertwined with "punk rock," so seemingly intertwined now with Christianity. (If anyone would care to enlighten me or respond to my comments, please do so.)

To the matter at hand, this month's five minute interview was conducted over the phone with one of my straight-edge pen pals. Since this man is a straight-edge, spiritual, ex-racist skinhead, can't leave the state right now-type of guy I thought this would make for a very interesting five minute interview. The name has been with held out of respect for his honesty and willingness to do the interview.

MRR: When and how did you become a white supremist skinhead?

Pen Pal: I was an Oi skinhead at first, then I became a White Nationalist. Then I joined the Old Glory Skinhead gang in 1989. It was all about ideals. It was about the violence. A very violent thing. I started as a punk in the early 1980's. Society gave me so much shit, I just wanted to strike back violently. So I shaved my head for battle. I committed a lot of violent actions. I got in a lot of fights, depending on how much I drank. I looked for fights, to get laid and get drunk. It was a working class thing, a pride thing. It gave me something to believe in and to be proud of. It was a family thing. Skinheads were a family. Any place we went we took over. I always felt safe. I had a shitty home life, the skins were my family. Being a skin was the love of my life. It was everything. It was more important than girls. I was a skinhead for ten years from 1985-1995.

MRR: How did you get out of the movement?

Pen Pal: I was dating a girl who was not a skin and did not share any of the beliefs. After we broke up I got into trouble. I got into a shootout with the police, got shot, and went to jail. I had to go to rehab. In rehab I examined my life and the people that I hurt. Being sober helped me examine it. I took it day by day and had time to think about my spirituality. After I got shot I decided I should not have survived that. I know I have a higher calling. Skinhead ideas are not apart of that. Now that I'm not a skinhead I can hang out with anyone.

As a skinhead you are always on the outside looking in. Now I feel free and not so seperated from the rest of the world.

MRR: How did you become straight-edge?

Pen Pal: I was always anti-peer pressure. I always went the other way, out of step. Both of my parents were alcoholics. When I turned 21 I started drinking. Once I turned 21, the peer pressure was gone. So I drank just to drink. Once I was in rehab I sobered up.

MRR: Do you think that straight-edge and Christianity go together?

Pen Pal: A lot of kids get into it because they can identify with straight-edge. It is completely seperate from punk. Straight-edgers look down on punk. Most S.E. kids grew up as Christians.

MRR: Why can't you leave the state now?

Pen Pal: I am on probation. I got in a fight with this girl. I kicked in the front door. I had a gun. The girl had called the cops. The cops came and I started firing. The cop shot me six times.

MRR: What advice do you have to those skinheads who want to get out of the movement?

Pen Pal: Be very careful of the music. Music is a very dangerous tool. White power music had a lot to do with it, playing it over and over again. It engenders feelings in you, for your race, country, and heritage. It motivates you to do violent acts. OI music is pro-violence, it makes it seem okay.

MRR: Is there anyway to reason with a racist person?

Pen Pal: Not really, unless it's a friend and you talk while everyone is sober.

MRR: The end.

If you or someone you know has a problem with violence you can write the Oakland Men's Project, 440 Grand Ave., Suite 320, Oakland CA 94610, or call (510)835-2433, this group may be able to refer you to a group near you.

Now for news in So. Cal.: 1) Riverside has its own Food Not Bombs collective feeding the homeless in downtown Riverside, home of the Mission Inn historic landmark (909)785-8387, 2) Tang from KUCI and Dave Liberation have started, the long overdue, Southern California Scene Report, borrowing somewhat from the format of the long standing "List" of Northern California. This So. Cal. List is more like a mini-zine, with ads, etc., but still very important and useful for our very segregated scene PO Box 17746, Anaheim CA 92817, 3) X-Records, Norco, hosted the first formal Riverside Food Not Bombs benefit. The show was very sucessful in raising money and awareness.

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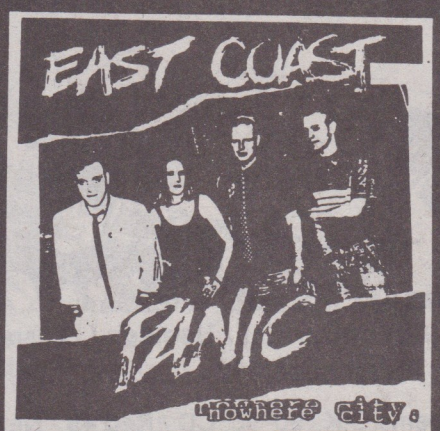

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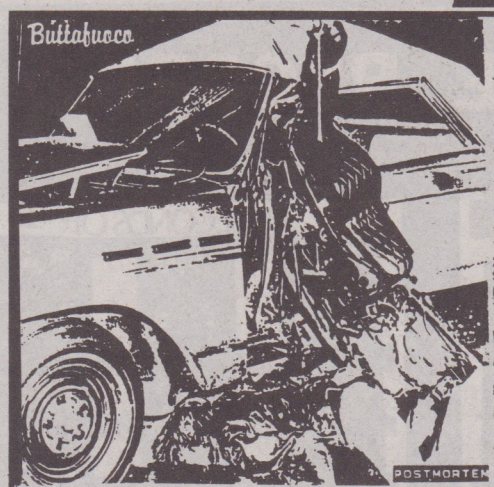

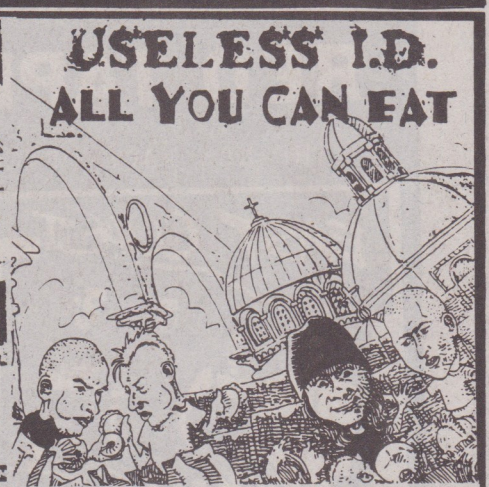

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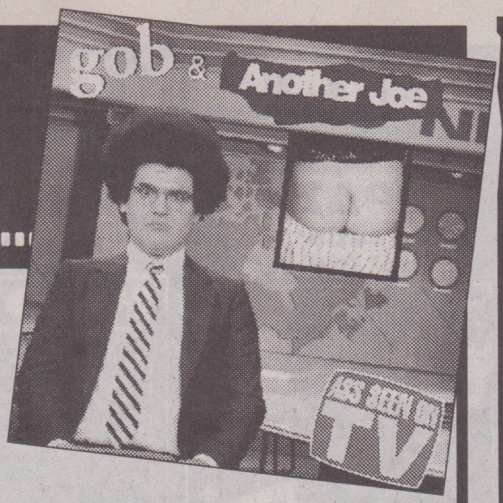

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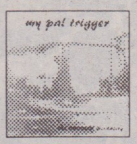

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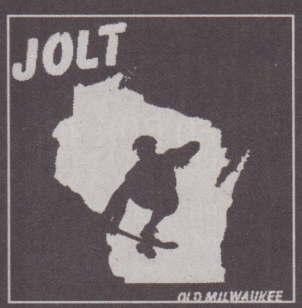

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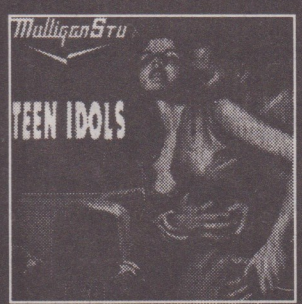

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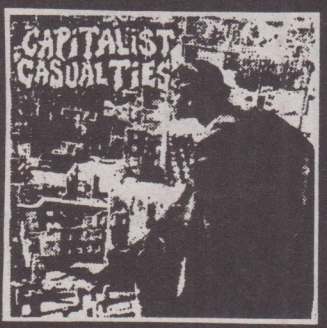

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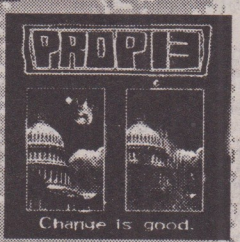

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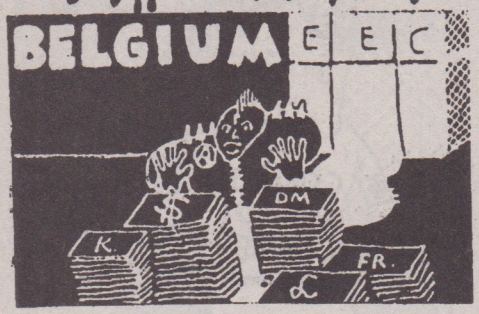
COMING SOON: SHIT THAT'S TOO EARLY IN THE WORKS TO TALK ABOUT...

Scene reports



Well you asked me to write some sort of scene report about Antwerp city. Well I'm glad to do so and I'll try to give you something different. First of all, Antwerp is a big city where lots of different stuff happens and you will find something that will please you for sure. It's always been a city of night life and this brings us to the fact that there are many subcultures. But in a way the heart of these subcultures always seems to mingle. Enough bullshit, here's the scene report.

It seems over the years Antwerp's old city center always attracted the young outcasts, hippies, punkies, and spunkies. Also a lot of the so called alternative small shops are down there, fashion shops, bars, restaurants, records shops, etc. Here is a list of some goodies for when you are around.

Old city center is near Big Market (Grote Markt) and Groenplaats. From Centraal Station hop tram 3, 10 or 11 (you can get away with it without paying) until the Melkmarkt stop.

Thirsty? Well there about a 1000 bars around Antwerp's old center, most of them with no curfew, open 24 hours. Here are some special ones worth exploring:

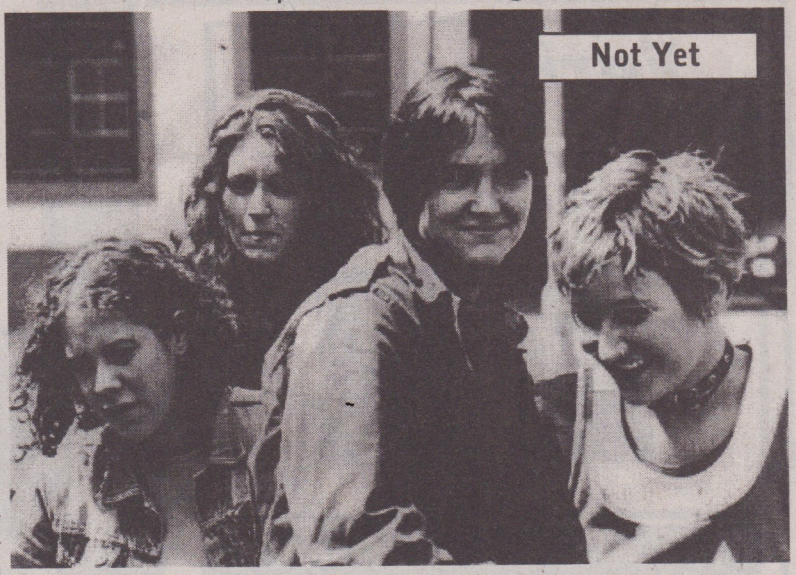
Bars: **Hemeltje** or heaven (though I'd call it the hell). This is a small cozy drinkers bar with lots of punks and mostly street wear kids into US hardcore. But above all it's a drinkers bar famous for its Disco nights and dancing on top of tables. Hemeltje "Oude Koornmarkt Antwerpen".

Spagghety World urban culture cafe is nice with a special interior decorated by urban artists. It serves pastas and other food and is not expensive at all. Once a month they do special parties with occasionally my humble self as a DJ. The last party was Vampire Night by us creatures of the night. Oude Koornmarkt Antwerp.

Cartoons Cafe is a small independent film theater with their own bar downstairs. It has a cavey interior in the basement. Every Thursday night live bands play and admission is free.

If you look for these bars you're on the right track. From there on you'll probably discover all the rest.

For cheap meals check out **Spagghety World** (above). **Gringos Cantino** Mexican food has veggie plates and is located near Harbour Ernest Van Dijck Kaai. **Atlantis** is veggie and vegan (Melkmarkt). Also don't forget Belgian chips are the best.



Venues: **Lintfabriek Mechelsesteenweg Kontich** has all sorts of punk/garage/trash on a regular basis. **Monty Montynistr Antwerpen** has some bigger bands but is mostly alternative. **Sorm j.h. Autonoom** center has info and gig nights at Victor de Langhe Straat 73 Deurne Antwerp and every Friday they have People's Kitchen, real cheap.

Bands bands bands around these days: **SCALE SHEER SURFACE** are from Antwerp and play crazed lunacy. Their music is in the same vein as NOMEANSNO and VICTIMS FAMILY in their own interpretation, with former band members of THE SCOUNDRELLS. They have their first 7 inch out now on Conspiracy Records called "Speakerkiller". You bet it does. Contact: Buds/Pots Oudebaan 13 Ekeren Donk, Antwerp Belgium.

KIN WITHOUT THE BLOOD is an Antwerp band evolved out of the former band VAIS. With a new drummer and 2 guitarists, in the same direction as VAIS but with a bit more aggression. Though the old UK punk/grind influence remains it is melted down with their metal sound. New demo out: Blow 971. They're looking for a record deal, labels! Contact: Ingrid/ Everaertsstraat 112/ Antwerpen 2060 Belgium.

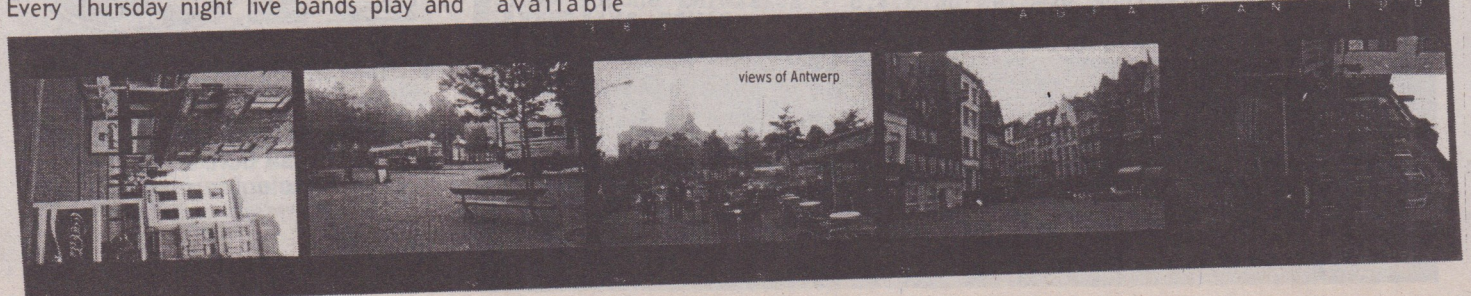
RUBBISH HEAP is a new young band from the Ekeren area. They kick ass live! With a strong sound, powerful vocals, and hardcore influences all over from RORSCHACH to AGNOSTIC FRONT. Strange guys. Their debut 7 inch sold out rapidly but a repress is now available called "Path of Lies" out on Conspiracy Records. RUBBISH HEAP. Watch out for them, they're hot.....Contact RUBBISH HEAP: Lindelei Antwerpen Belgium or at Conspiracy Records.

NOISE REDUCTION is a crust as fuck band from Kontich Antwerp. Their influences are punk as fuck and so is their sound. It is worthwhile to get in touch with them. They have wide political interests and also run a tape label (Kurt does) called **Filth Ear**. They're a d.i.y. band in the true meaning of the word. Contact NOISE REDUCTION/Filth Ear Distro: Heldenstr 53 Edegem Belgium.

8 BALL is Antwerp crew hardcore in the American meaning of the word, CRO-MAGS and LIFE OF AGONY stylee. They get the house jumping with believe it or not Markus of former EARDAMAGE/ZYKLOME A. But don't expect them to sound anything like that. They gig a lot and have gathered a following in Antwerp of street wear kids. They've got a good debut CD out "Where Gravity Ends". Contact 8 BALL: Markus/ Anuciatenstr Merksem Antwerpen Belgium.

TACHEN has EARDAMAGE and ZYKLOME A members and a bit of VERDOMDE IDIOTEN. In a punky style of the good old days, take these former bands and mash it up with hardcore and ska. They've played a few gigs so far and have their first demo out of their ska/reggae/punky/blow your horns stylee. Contact TACHEN: PO Box 27 Borgerhout 1 Antwerp Belgium.

OFNI OFWA. This Kontich based band plays weird nonsense music with 2 drummers



and lots of cacophony though they're brilliant and original. I love them. They sound and remind me of THE RESIDENTS, drunk and drugged up with all they can score. No record out yet, just playing live. Contact: OFNI OFWA/ Lintfabriek Mechelsesteenweg Kontich Belgium.

ZENTORPEDO. This new Antwerp band comes from ex-ELOAHIM people with old BADDIES member Thomas. They dress up and act weird. Their music is described as a danceble festy sound with a hell of a lot of HELIOS CREED influences. Contact: Thomas/ Everaertsstr 102/ 2060 Antwerp Belgium.

M.O.S.S. (Marginaal Onder Drukte Speedsnuivers) Antifa Antwerp hardcore from former drummer Zen of drunk punk band SKATTA. Yes they did exist before the Scottish SCATHA. They have 2 bass players and no guitars and crusty vocals all over, this anti fascist punk band. Zen also runs a tape label of Antwerp Antifa hardcore. Contact: PO Box 27/ 2410 Borgerhout 1/ Antwerp Belgium.

MUGG SHOT. THIS new band to the scene did one live show so far. They were extremely loud and had a good time on stage. They reminded me of old school h.c. with crusty squealing vocals. Their bass player used to play in a Brussels h.c. band OUT FOR BLOOD.

KISS MY JAZZ IS best described as A pseudo jazz band with loads of room for experimental nightclub music. They are at their best in sleazy bars, out of it, swallowing whiskey. THEIR first CD "3 Docs Place Friday Evening" IS a masterpiece believe me, totally worthwhile getting- cold frenzy jazz. They remind of TOM WAITS, or James White of ATMOSPHERE. They have a new 10 inch "In Coffee We Trust" out now.

BAD INFLUENCE have been going for 12 years now and have a few releases. They tour a lot (if they are not hassled by line up changes) and are still playing their own desperate paganpunk. Their haunting riffs and massive grooves generate pure intense power from the heart. Their latest release was "Afterbirth," a 10-inch/CD. They just did a small tour of Europe ("End '96 with Pain"). At the moment they're working on all new songs. They are a four piece again with KISS MY JAZZ and RUBBISH HEAP members. They plan to record/release new stuff soon. Contact BAD INFLUENCE: PO Box 590 Antwerp 1 2000 Belgium.

MAYA, a collective or a family, have been around a few years already. They produce spacey stuff in the style of OSRIC TENTACLES mashed up with some heavier guitar/ noise work. They experiment a lot, all 9 off them, and love bands such as AMBUSH, CONTROPOTERE, and COUNTERBLAST but don't sound anything like that. They have a CD out on a brand new Antwerp label by people (Joris) of B.O.F. Conspiracy Records for SPACEMEN 3 fans on acid. Contact MAYA: Thomas/ Lange Leemstr 388 Antwerp Belgium.

KARMA is a new band of NOISE REDUCTION with vocalist crust all over. You would not expect this truly great anarcho punk band with female vocals and 2 bass players. Check em out (see NOISE REDUCTION). They released their first 7 inch on their own label.

NOT YET is an all female band inspired by Kim Gordon's KITTEN, Lydia Lunch, and other hard hitting female bands. They've just started to gig around these days. They have an original approach live (whips & chains) and kick ass. They supported BAD INFLUENCE and RUBBISH HEAP last time and did not drown. Totally check em out. Contact NOT YET via Conspiracy Records later in this report.

BAD H'ASH, formed out of members of ASHBURY FAITH, BAD INFLUENCE and KISS MY JAZZ, started as project band (and still is). They have one track out on the compilation CD Cannasistance (read further). For this number they mix reggae with heavy bass explosions and hard-hitting tribal drums, squealing guitars and raw vocals. Contact Cannassistance/ Kapucinessenstr 43 2000 Antwerp Belgium.

EXHAUSTED reformed the band from people of the Sorm venue. They put on a great fucking live gig when i saw them, weird shit with FUGAZI influences and covers in their set and the madness of FRANK ZAPPA. Contact: Victor de Langhestr 48 2100 Deurne. Antwerpen Belgium.

CAGY are a brand new band and have released one demo so far. They've played quite a few shows and are best described as oldschool hardcore with a twist of the nineties new school. Hi ha.

THUMBSDOWN are another band copycatting the whole old school thing. They have members of CAGY and their first 7 inch is on the way.

New bands in the Antwerp area who I missed out live so far or haven't heard anything of music-wise are: **ORANGE BLACK** (PAVEMENT style). **GWYLLIONS** (pop punk rock). **RAIN** (old school, INSIDE OUT influence). **FACEDOWN** (metalish, xxx). **S.Y.C.** (hardcore). **SHORUM** (death metal). **HEADSTRONG** (old school US h.c.). **SUSPECT** (first 7 inch out, h.c.). **UNSURE** (pop punk rock). **BETWEEN THE LINES** (old school h.c.). **BRAVEYARD** (ex EXHAUSTLESS REVOLT). **DIECAST MACHINEHEADS** (anarchopunk). **DYSURIA** (doomy). and **INSANE YOUTH** (anarcho h.c.).

Zines//zines//zines// ***Fogbound*** zine has reviews, an interview with FACEDOWN personnel, etc. Contact: David/ Provinciestraat 64 Kamer 21 2018 Antwerpen Belguim. ***Freedom*** zine is a diverse zine struggling for decriminalization of soft drugs and various info on underground stuff happening. It contains the ***Fuck Pages***. See Cannasistance for a contact address. ***Ultra Eczema*** zine plus tape compilation (with MAYA, SCALE SHEER SURFACE, FLEAS AND LICE, BAD INFLUENCE, RUBBISH HEAP, etc.). This zine has interviews of RUBBISH HEAP, BAD INFLUENCE, BLACKHOUSE and more. Contact U.E. at Dorpstraat 64 Stabroek Belgium. ***Dying World Newsletter*** has info on the global scene and it's free. Contact: Vinny and Deef/ Albertdreef 25 2950 Kapellen Belgium.

News news//news out of the underground//news news. Some more hot news of the needle.

Moss

Blah Blah Blah Tattoo and Piercing Studio/ oogie boogie. Run by people out of the underground scene dedicated and devoted to their own style with lots of tribal and symbolic tattooing. Address: Munpie.st. Jacobs Markt 69 2000 Antwerp. Open tu/sat 1500 hrs until 22 hrs. Tel. 03 226 42 79.

Old re-issue news: **ZYKLOME A**. No they are not doing a reunion
But they are releasing everything they ever recorded plus more on some American label soon. So stop paying ridiculous prices for their first LP. Mark says so!!!!!!!!!!

Radio Centraal is a 24 hrs radio station with lots of different shows. It is a pirate station where BAD INFLUENCE people do shows and punky shit on it like Horny Hour. Kicks, Shockreport, Kralenspel, etc. and much more. Contact Radio Centraal/ Ernest Van Dijckkaai/ Antwerpen Belgium. Any bands that want their stuff to be promoted send your stuff to BAD INFLUENCE PO Box 590 2000 Antwerp 1 Belgium. You will get airplay. Punk as fuck!

New label alert: **Conspiracy Records** of Joris of B.O.F. They give new Antwerp bands some opportunities such as RUBBISH HEAP, MAYA, SCALE and also international bands like KURORT. They will start a new 10 inch series in the beginning of 1997 with releases from AMBUSH, TRIBES OF THE NEUROOT, and more. Out on Conspiracy: MAYA, ESCAPE CDs, KURORT 7 inch, OSLO, RUBBISH HEAP, and SLOW DEFEAT demos, and 7 inches by PATH OF LIES, SCALE SHEER SURFACE, and SPEAKERKILLER. Contact Conspiracy Records/ Lange Leemstr 388 Bus 1 2018 Antwerpen.

B.C.C.B. (Belgium cannabis consumers org.) is fighting for the legalization and decriminalization of soft drugs such as cannabis. They put out a brilliant newspaper every month and organize "blow-ins" and squat houses for parties, etc.

Cannassistance (organized by drug war victims and the music mag *Freedom*) have released a CD as a benefit for themselves with contributions from SCALE SHEER SURFACE, ZEN TORPEDO, ZION TRAIN, OSDORP POSSEE, MAYA and loads of project bands such as THE ANTI NARCOTICS LEAGUE people, THE HEMP AID BAND, a reggae version of MASSIVE ATTACK'S Free the Herb with ten vocalists on it, BAD H'ASH, a project of BAD INFLUENCE/ASHBURY FAITH/KISS MY JAZZ (a weird combination indeed), trance fuckers ES BLENDER (SCALE and STARFISH POOL and mastermixer De Labie), NEVEN, PERVERTED BY DESIRE, TASSILLI PLAYERS and many more. The CD is out now. Contact Cannasistance/ Kapucinessenstr 43 2000 Antwerp Belgium.

There is a new squat in the center of town squatted by homeless people. A second squat at the Vogeltjesmarkt is squatted by 40 people who declared themselves independent from the Belgium state and laws. They call themselves "Vogelvrijstad" (outlaw city). They were squatted for only 1 and a half months when they were evicted, and then they returned.....the battle continues.....

Upcoming releases of independent books about subcultures are in the works. The first release is a photobook about people. All pictures are accepted but we're looking for special weird pictures, sexy pictures, funny pictures, ugly pictures, shocking pictures, lovely pictures, any pictures really. Write your name and address on the back of each picture you send us and you will relieve a copy of our book if your picture is in it.

The second release is a mag about punx, goths, outcasts, and fetishism. Send all your ideas, pro and con articles, anything. Stories, photos, art, fantasies, ideas. Tell us about your fetish. Could be tattoos, piercings, toothbrushes,

Rubbish Heap

combat boots, socks,
undies, rubber, nylon, scent of armpits, anything really. Everything serious and interesting will be used. Both books will be edited by me and two mutual friends into the bizz. Send all your stuff to BAD INFLUENCE c/o H. Herwin/ PO Box 590/ 2000 Antwerp 1 Belgium. Don't be shy- 100% safe and honest as a rubber.

The ***Fuck Pages*** newspaper first issue is in the making and will contain the first six *Fuck Pages* of the *Freedom* zine plus extras and interviews and brainfood. All ads are welcome; labels get in touch for rates. It will be printed newspaper, slug and lettuce format/stylee. It'll be handed out free and distributed in 5000 copies. Contact BAD INFLUENCE (address above).

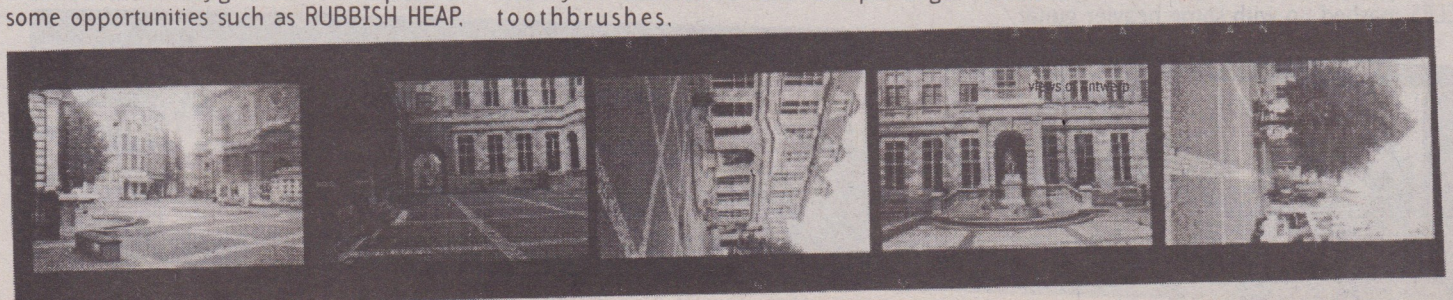
There are lots of art centers with wacko exhibitions of Antwerp underground artists. At the moment there's an expo in the homeless squat and every year there are art gatherings such as Bunker- art exposed in old war bunkers, Fabrick Right- old fabric used as exposing space, and Black Box- squatted pack house with weird expos and live gigs. THE EX, BAD INFLUENCE, VAIS and others played there.

In the summer there are full moon events, big raves with live bands such as metal/punk/house/etc., all the typical UK Festival stuff, piercers, bodypaint, chill out zone, and more different DJ crazy shit for the children of the night.

Antwerp square Groenplaats has punx meetings that happen especially in summer. Do watch out for junkies- don't let these bastards fool you, they're worthless tossers.

Well this is far from complete but the most important things are said I guess. I left out some stuff I'm sure but heh, my brain ain't perfect. That's it for now. I hope you like it and if you're traveling through Europe come down and have a beer. Go wild.

Greetings, H. Herwin. Disobey the fuckers.



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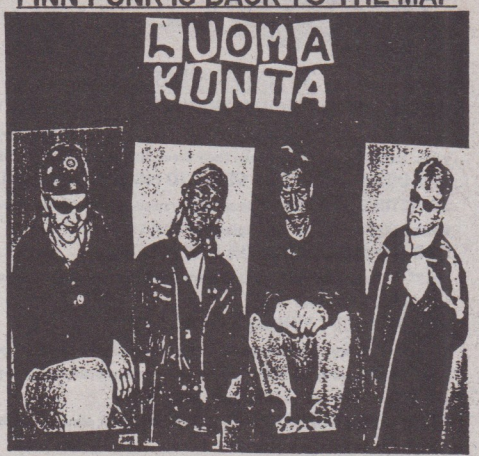

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MASSKONTROLL:Recycle Or Die EP (OOP Rare Crust) $5
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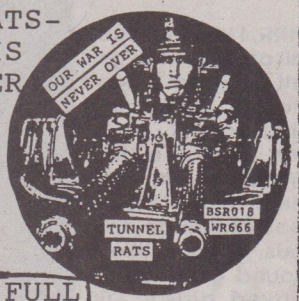

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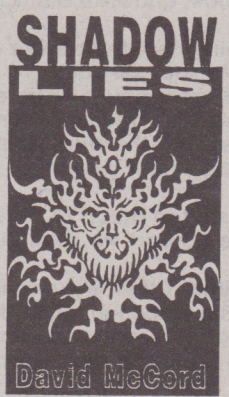

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VIOLENT SOCIETY

Interview by Sue Blank

This interview took place in the Violent Society mini-van in NYC right before their CBGB's Feb 2nd show . Violent Society are: Pat Society-vocals, Mike-guitar, Rich-bass, and Kelly-drums. Also present was Mike Blank and Dean, Dean the Sex Machine , although they didn't say much.

MRR: I know who you all are and what you all play so I don't have to go through that bullshit, so let me find the first question....uh, we're here in the Violent Society huge tour bus, there's like 9 sound guys, props, naked girls... OK, maybe not, but you are playing the punkest of the punk clubs, CBGBs, in the punkest city, NYC ! ! ! Ooohhh. . . have you played ABC NoRio before?

Pat: Yeah. Once about a year ago. Our first show in NYC was Nightingales in 1994. We played with Home 33.

MRR: Were people into you guys back then? Where people dancing and shit?

Mike: Well, no, not until we played the Bad Brains cover song.

MRR: What's different about this show as opposed to Nightingales two years ago?

Rich: Dude, I'm here!

Pat: We're all fatter now. and Mike Blank is in our van.

MRR: You're headlining now, there's like a million people here to see you guys.

Pat: Ahhh, well, we're just happy to be here!

MRR: Cool! Well, lets back up some... Standard questions: when did the band start and what about those metal influences... like the first 7"?

Pat: Metal rules. We started March 27, 1990. It was me, Mike, Kelly, and we recently acquired Rich here.

Mike: It started in Religion Class. We used to write songs making fun of the janitor, Paul. We still have the song.... We've known each other since 1988, we were into, like, Megadeth in high school. . . metal wars. . .

MRR: How about Rich?

Pat: We met Rich at the Adicts show at the Pipeline...he was our first choice when we lost Dave.

Rich: I like metal, but I love punk rock. Abrasive Wheels.

Kelly: The Police.

Mike: I like Ween....

MRR: OK, stop, you're scaring me..enough with the metal, tell me about the punk rock. Do you wanna do this for your entire lives, drop everything and tour forever?

Pat: Yeah! If it comes down to it that we can, definitely.

Mike: We don't know how to do anything else.....

MRR: Well, some bands, it's like a phase, they get to certain point and then it's done, it interrupts too much with their lives and it's too much work, so they give it up.

Mike: Oh, God, if it were a phase it would have been over a long time ago! ! ! !We still haven't grown up...I guess it's a five year phase.

MRR: So basically, if you could tour nonstop, you would, but what about money? You'd need more of it to live, and I know you guys like to sell your stuff for cheap, or even give it away.

Mike: We know what it was like growing up in a place where we had to pay, like 12 bucks to get into a punk show, and we just figure if you're gonna have to pay 8 bucks to get into the show, you shouldn't have to pay another 8 bucks for, like, a tape! I mean, we know inflation, prices are gonna rise, but we'd like to keep ours as low as we possibly can.

MRR: How do you feel about punk bands that do charge a lot of money for their stuff?

Pat: That's their prerogative, we don't want to preach, but we hope by doing this, bands will follow.

MRR: OK, I like that idea.... speaking of touring, what would be the ultimate band for you guys to tour with? Blanks 77? Motley Crue? The Exploited? Venom?

Mike: Oh, I'd tour with Venom! ! ! !

MRR: That would be the ultimate??! !

Pat: Oh, that would have to be the Exploited!

MRR: What about you, Rich?

Rich: I love Abrasive Wheels.

MRR: Yes Rich, I am aware of that. (Rich wears the Abrasive Wheels shirt almost 7 days a week, that band should pay him advertising soon)

Mike: I'd like to do something with the UK Subs, maybe.... anybody really..

Kelly: The Anti-Heros.. and The Blanks 77! (Mike waves at him from the back seat)

Mike: Stop loving it!

MRR: This is a big issue....politics in punk rock... you guys are one of the top punk rock bands on the east coast, and when you get more popular, you run into problems..selling out, copyrights, money..how do you handle this? How do you feel about getting bigger?

Pat: If you are gonna label yourself a punk band, talk about something. Whatever you believe, it should be in your music, otherwise it's just rock and roll and we've got enough rock and roll...

Mike: Selling out...it's how you do it, it's the way you do it....

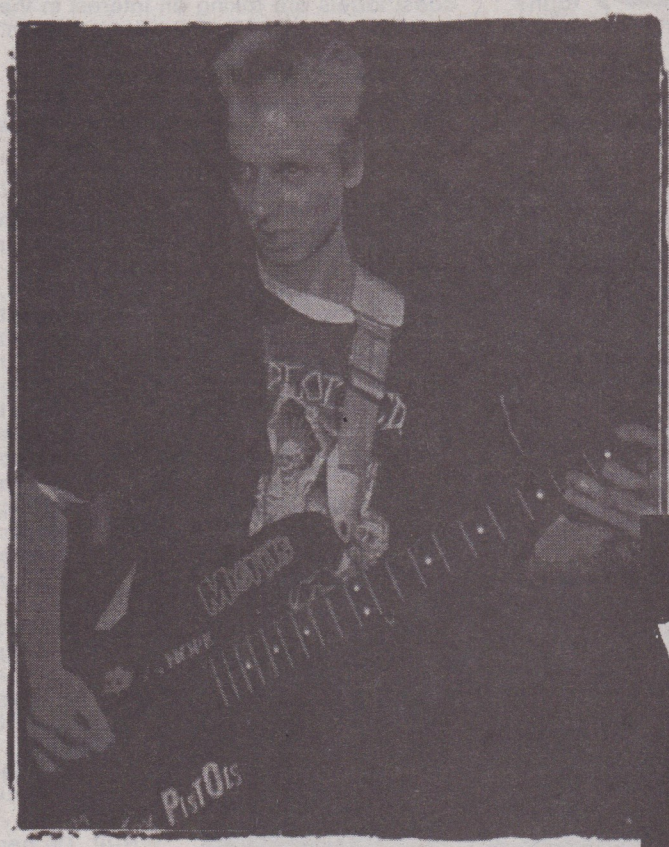
Kelly: It's the turning away from what you believe for financial gain. . .they can sell our shit in Tower as long as they sell it for five bucks!

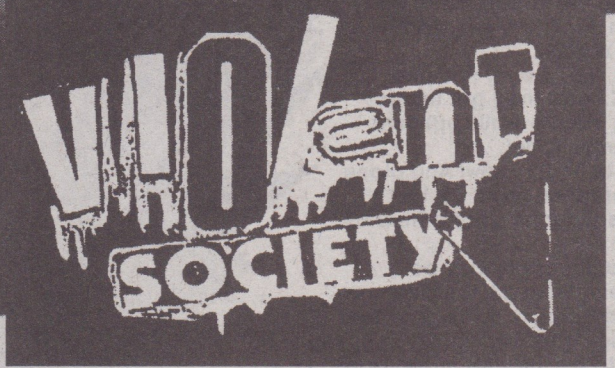
Pat: Selling out is too broad a term... I mean, we'll play with whoever we want to play with. . . we are never going to not associate with a band just because we don't agree with what their politics are, it goes way beyond

that.
MRR: So, do you ever want to play and make really really high guarantees and live off this?
Mike: Well, I guess if there was a way we could do it that, like, everyone could be happy.
MRR: Oh, no one's ever happy! Has anyone ever called you sellouts?
The whole band: Oh yeah! Of course!
Kelly: People call us sellouts because we aren't playing to four people anymore!
Mike: I don't know what their problem is because we've only gotten a lot better as a band ....
Pat: Our song writing has definitely gotten better....
MRR: From the days of the janitor songs? I don't believe it! Well, what about C.I.? (Corrupted Image Records from PA) How long have you been with them?
Mike: We've been dealing with them for about a year and a half.
Pat: Everything they put out has some sort of a message, y'know.... oh my god!
(We are momentarily interrupted as this punk guy known in NYC as "Angry Stuart" walks by displaying his enormous orange mohawk.)
Pat: That thing just keeps getting higher and bigger!
Mike: That is the hugest thing I have ever seen!(Everyone starts cracking up.)
MRR: Well, the kids wanna know. . . when is the new album coming out?
Mike: Hopefully by the summertime, we have it half written right now, we work on it about six hours a week.
Pat: There's only, like, four or five people that work at C.I and they get things out really quickly, they're really efficient, especially for a small label.
MRR: That's hard to find, I know! Any plans to go to Europe or go on a big US tour?
Mike: Oh hell, yes. Anyone wanna help us out?
MRR: Will C.I. help you go to Europe?
Pat: Oh, sure, Jeremy from C.I. toured there with a band called Serpico, so he'd probably know how things work and shit...
Mike: They have to be into the music and they don't care what style it is, as long as it's good and they're into it, they'll do it, and they'll do a great job.
MRR: That's awesome, but what if a big major label came to you with an offer?
Mike: If they could meet our terms of low costs and the way we wanted to do things....
Kelly: Then we'd never sign to a major cuz I don't think they'd ever want to meet those terms!
Mike: Well, we have no complaints with C.I., so I wouldn't see any reason to switch to a big label, I'd hear them out though, especially if it involved free food.

MRR: It's all about the free food. What about a semi-major, like Epitaph?
Pat: That's just a stepping stone to a major label, which isn't for us, so why bother?
Mike: We're not gonna sit here and say we hate bands on major labels, cuz I don't I listen to bands on major labels. . . so, I'm not gonna be a hypocrite.
MRR: Do you think money and punk is an evil combination?
Pat: If there was no money, there would be no equipment to play punk!
Kelly: Anyone who has been into the scene for at least a year or so realizes that it takes a certain amount of money to keep a band going, especially when you have a van, etc. The naysayers are the ones who don't understand the expenses.
Mike: It's now a successful band, a self-sufficient unit since we don't have to dip into our own pockets as often. Which is a good thing, because we're getting older and I've got bills comin' outta my ass.
Kelley: The more you play, the more money you spend, the kids don't understand that.
Mike: It's funny, because now pop-punk seems to be on a bit of decline, and west coast labels are taking an interest in the east coast sound, it's becoming very "in" these days....
MRR: Green Day out, Violent in?
Pat: Uh, well..not..exactly.
MRR: Well, let's go to a sex question. Who is your Punk Rock Goddess?
Rich: What's that?
Mike: The girl from X.
Pat: Mike Blank. Rich likes black leather girls.
Rich: Yeah, dude..I don't know. I don't have one. I have a tattoo of a chick, though, here on my leg.
Mike: Poly Styrene is cool, I like her...
Pat: She had braces!
MRR: On her legs or her teeth?
Pat: her teeth.
MRR: You drink, you drink, and you drink..and you don't drink (pointing to Pat) are you straightedge?
Pat: Yeah, it's something I got into a long time ago, I like a lot of the music, I guess. It's not my favorite, but I definitely like it a lot.

We don't have any straight songs but we do write about friends of ours who have had substance problems. I wrote "Wake up and Die" about a friend of mine with a cocaine problem. To make kids aware of this, that it can be a shitty thing to live with.. .
MRR: Is that the person that you dedicated the record to? (at the bottom of the 10")
Pat: No, that was Keith, he died of heroin. He was the bass player for the Decepticons. He was only 18, it was a real waste.
Mike: He was nice guy, really harmless. . . and the whole thing about heroin is such bullshit, so media-oriented....
Kelly: When the guy from Smashing Pumpkins OD'd on heroin, everyone in Philly ran out and bought the exact same kind of heroin that he had done. It's fuckin' sick...
Rich: Or when that Kurt Hambone guy died, they had suicide hotlines and shit.
Pat: Kurt Who?
Rich: Hambone or Kobain or somethin' . . . it's crazy. . . people trying to kill themselves when someone else dies..it's nuts..it's..it's..it's..uh...
MRR: I get the point, I think. Well, Rich, what if someone in your band got a really bad addiction? Would you drag him, kicking and screaming to rehab, or say fuck it, and keep playing?
Rich: I can't even see that happening to begin with.
Kelly: It'll never happen because we don't have any money to buy drugs cuz we sell our stuff so cheap!
Pat: I'd never turn my back on anyone I cared about. If talking to him didn't work, I'd convince him to go into rehab somehow, they've gotta want to go there, in a way. . .you can only help someone so much, you can't force it down their throat.
Rich: It's kinda weird. I think people can do whatever they want as long as it doesn't interfere with the band. I'd try to help him, but if you don't wanna listen...there ain't nothing I can do..he'd still be my friend and all.....
Kelly: A problem becomes a problem when it affects more than the individual. When it affects the kids, the label and the music, then it's a real problem.
MRR: Hmmm.....true. well, I think I have one more question, I asked you all the basics and standard shit. Our scenes are so ridiculous, it's like high school, with cliques, rumors, who's selling out, who's getting beat up.... it's like a soap opera, you waste all your time and energy on bullshit, when it's really all based on the music which gets thrown to the side a lot . . . What places seem more ideal that you've played?
Kelly and Pat: Washington DC!
Rich: Connecticut.
Pat: Chicago's great, as well.
MRR: Finally, what does "The Rise of Punk Doesn't Mean Anything" (the name of the 10") mean?
Pat: More or less, it's saying punk got popular, so what. The media says it's gonna be dead in two years, and we'll still be here way after that, so the rise and fall doesn't mean shit.
MRlR: Did you or did you not get your name from the Special Duties song, "Violent Society"?
Pat: No! Everyone asks us that. I came up with the name. I was reading through magazines around the time of the Persian Gulf War and kept seeing the words "Violent" and "Society" .
Mike: Our original name was W. S. Stands for "We Suck."
MRR: Oh boy. That's horrible. You do like Special Duties, though?
Kelley: We were gonna name our 10" "Special Duties" which would have been confusing
as hell.
MRR: But kinda funny.....





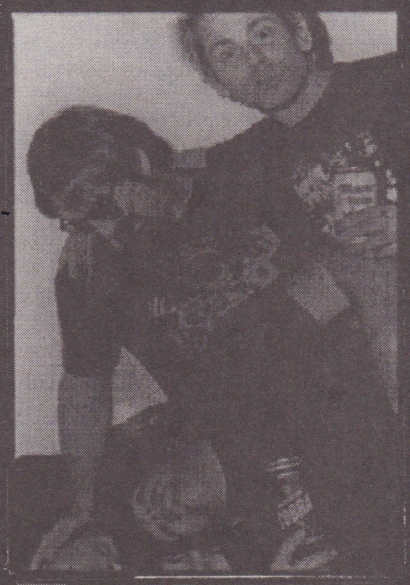
Kelley: Oh, yeah.
MRR: Well, that's it, anyone got anything to add?
Kelley: I love Limecell....
Pat: Abalienation, Urbn DK.....
Rich: Chapter 13 from Kearny!
Mike: Disenchanted, The Goons, The Suspects, Quincy Punx.....
Mike Blank: What about some bands you hate?
Mike: Bush. The name says it all.

Violent Society can be reached through C.I. Records, 739 Manor St, Lancaster, PA 17603, phone 717-391-punk, fax 717-391-6550.

STRYCHNINE

Interview by Mundo

Photos by Murray



What to say about this band? A great bunch of guys who play no frills hardcore. Ladies and gentlemen, I give you Strychnine... Well, three of the four members anyway. Derrick was in L.A., but that's par for the course with this bunch. Jimi-J (vocals), Lenny - L (guitar), Markley - M (drums).

MRR: The usual name and what you do.
J: I'm Markley and I play drums.
M: I'm Little D (Derrick) and I play bass.
L: I'm Lenny. I play guitar.
M: I'm Jimi.
J: I'm Jimi and I play with myself.
MRR: Are you all originally from the Bay Area?
L: Yep.
J: I've been here for ten years now so I guess I am now. No, I'm from Fresno.
M: Texas and Arkansas and I've been here a while.
L: You've been here a long while.
J: Seven or eight years.
L: Since I was eighteen, fool, and I'm twenty- eight now. You've been here ten years!
M: Jesus
J: Damn. Give it up.
L: Derrick's from Concord.
J: Concord and Atlanta. Where else?
L: San Diego.
J: Yeah, he's from all over. He's a citizen of the planet.
MRR: Why did you decide to move to Berkeley, Jimi?
J: Kind of happened. It wasn't really a conscious decision. I had the chance to move up and I took it.
MRR: What about you, Markley?
M: I was sick of living in Arkansas and needed a change.
L: Econochrist just wanted to play Gilman Street! (laughter)
M: Yeah, came for Gilman Street. Stayed for the drugs. (laughter)
MRR: Since you brought up Econochrist, let's talk about your old bands. Let's start with you, Lenny.
L: Sure. My last band was Filth. My very first band was Isocracy. So what. "Fuck you" anybody that's laughing about that. (laughter) That's about it. Filth did a bunch of tours and I met Markley through Econochrist and all this happened when I got back from Santa Fe.
MRR: What about you, Jimi?
J: Uhm... Hells Kitchen for about two years, I guess. Capitol Punishment for two years, and this.
MRR: You sang for both those bands?
J: Yep.
MRR: Did you ever play an instrument in either of them?
J: (laughing) I smashed stuff in Hells Kitchen. Like guitar cases.
MRR: Was that part of the act?
J: I was just... whatever, you know. I never really played. I had a little guitar that I'd play air guitar with every once in awhile. I can play bass. Yup uhh.
L and M: Shit! (laughter)
MRR: What about you, Markley?
M: My last band was Zero Hour and before that Econochrist.
MRR: What happened with Zero Hour?
M: Uh... a bunch of flakes.
L: Christopher went camping. (laughter)
J: Yeah, Christopher went camping.
M: Yep...Christopher went camping.
MRR: Anything prior to Econochrist?
M: We had different names for that same band pretty much.
L: Kick 'em down.
J: Father Motherfucker!
M: Me and John from Econochrist played in various bands for about ten years before we moved here.
J: Wasn't one of 'em Father Motherfucker?
M: Father Asshole (laughter). Criminal Mischief.
L: That's the one I was thinking of.
M: Neglected Youth.
MRR: So what drew you to punk?
M: I just heard the music and feel in love.
L and J: Ahhhh! That's nice.
M: I found a Black Flag tape.
J: Is that what started you?
M: Nah. I was listening to the Pistols and the Ramones before that but I found a Black Flag tape and was blown away.
MRR: What about you, Jimi?
J: Oh God! I don't know.
L: Hell, he don't remember! (laughter)
J: It was '79 or '80 when I first started. Somethin' like that when I first started listening to it.
MRR: Do you remember your first show?
J: Yeah. I went to see Social Unrest, UK Decay and

STRYCHNINE

that band with old Joey Shithead?
L and M: D.O.A.
MRR: Was this in Fresno?
J: Yeah. I guess that was '80 or '81. It was at a place called The Belmont Ballroom. It was crazy back then. That's when like all the hippies were still around and you'd beat them up because you were a punk. It was kind of fun, actually. I mean, you know, it's something to do when you're fifteen.
L: Landlocked in Fresno.
J: Yeah. In the valley there was nothing to do but pick grapes or go to punk shows, which were few and far between back then, too. I've seen some good old bands. Like I saw Minor Threat and there were like twenty people there and they just fuckin' rocked. Personality Crisis, same thing. Twenty or thirty people. Shows like that. I'll never forget 'em but that's what got me into it. Also The Ramones and the Sex Pistols.
MRR: Lenny?

L: Jimi's got a few years on me, so I didn't really get into it until about '84 or '85. About the time a lot of the good bands were polishing up their shit and not doing anything anymore, like Black Flag. I missed a lot of good shows by about a year in the city. All the big good shows. I saw some good bands though. Actually, I was a shitty little redneck kid and had some underlying racist values. I was with one of my buddies when we were little kids walking home for lunch one day in high school and I said a pretty fuckin' nasty thing. He basically verbally slapped my face. We went back to his house and listened to his records because he was already into punk and I got into it. I started off with 7-Seconds and Black Flag and all the stuff that came before that, the Ramones and the Sex Pistols and all the way back to the N.Y. Dolls. That was it. I've been with it ever since.
MRR: What about your high school experiences? Did you get fucked with for being a punk?
L: Nothing like getting beat up by a redneck. (laughter)
J: Nothing like the sound of "punk rock faggot" coming from a four wheel drive.
L: That's right. I still know the sound of a four wheel drive coming up four hundred yards behind me. I still get tense when I hear that sound. (laughter)
J: Ahhhh!
M: I think El Sobrante and Little Rock, Arkansas are on about the same level.
L: I grew up in a little suburb by Richmond (El Sobrante) about thirteen miles from Oakland.
MRR: It sounds like you guys are just a bunch of goddamn yahoos. I mean you've got Jimi from Fresno, Markley from Arkansas. I'm surprised you didn't start a country band. (laughter)
L: High school was cool for me. I didn't really go and I still got to graduate. I just skated around. Stole wood from lumberyards. Built skate ramps and got stoned a lot. It was really easy to get booze in those days. I had a blast. Broke into video games to buy my first instruments. (laughter). Ripped off a whole bag of quarters. That's how I got my first Fender amp and guitar.
MRR: Do any of you have any formal musical training. Drum lessons? Guitar lessons? Band in High School?
M: I played drums for The Marching Cherokee's. (laughter) I took one semester of jazz drumming.
J: Did you understand it?
M: Yeah, but my instructor was a total pothead and never showed up. (laughter)
L: I took guitar lessons for about six months when I was eight or nine years old and I don't remember a fuckin' thing about how to read music or anything like that. Everything I know I taught myself.
MRR: How did the idea for Strychnine come about?
L: I went down to Santa Fe, New Mexico to hangout with the guys from Logical Nonsense and I lived there for about seven months. I couldn't take it down there though, way too slow for me so I came back up here. I had decided a long time ago that if Markley was freed up from Zero Hour and stuff that I wanted to jam with him. We just started hanging out when I got back and ended up getting a place together not too long after that. Then we started Strychnine with a couple of other guys.
J: We were all couch surfing together.
L: Yeah, mine and Markley's original thing started with Mike-O-Psycho from Filth.
M: It was Greg, actually.
L: Oh yeah! Greg from El Dopa. He quit, then Mike-O came in. Then I met Jimmy. We started hanging out and, to make a long story short, I asked him if he wanted to give it a shot. He was still singing for Capitol Punishment at the time and he said sure. He started doing both for awhile until Capitol Punishment died.
MRR: Why did Mike-O leave the band.
J: Uh, Mike was going through a lot of shit at the time and we just got into it one night while we were playing and he quit.
MRR: Where did you find Derrick?
J: He was in the front row at the Nightbreak.
L: The night Mike quit.
J: I turned around and said "Derrick, do you want to play bass?" He said "yeah."
L: He played a show two days later with us.
M: My mom asked if we found him at The Gap. (laughter)
MRR: Do any of you feel any pressure to live up to your past achievements? I mean coming from Filth and Econochrist in particular, a lot of people were and still are really into those bands.
J: No
M: A lot of kids were kind of disappointed when they saw us and after hearing I was in Econochrist. They were expecting a lot more out of me.
MRR: In what ways?
M: Just the crazy drumming stuff I guess. It (Econochrist) was more technical music. We're (Strychnine) just a basic punk rock band.
J: Taking it back to the roots. (laughter)
L: I don't feel any pressure about that shit. This is what I do now, no matter what it was before. This is actually the best band I've been in, to tell ya the

STRYCHNINE

truth. Fun-wise and accomplishment- wise. In two years I can't believe all the shit we've done.

MRR: What types of things do you sing about, Jimi?

J: Just day-to-day bullshit. Whatever emotion I'm going through is what I write about. People just pissing me off.

L: All the way up to drinking with your buddies. We cover all the bases and stay pretty much to personal politics.

MRR: So Jimmy, you write all the lyrics?

J: Yeah.

MRR: What about the music?

J: Mostly Lenny. Derrick's starting to help out and Mike-O wrote a lot in the early days. Markley does some of the arranging. (laughter)

MRR: "Arranging." I like that. Let's hear some tour stories. What happened in Germany?

L: Pottsdam.

J: Yeah, we had a bomb scare in Pottsdam.

L: It was at this squat that's been up for about two years and they'd had the fire pit in the same place for the last two years. They didn't know what it was but there was a little pipe looking thing coming out of the ground and the fuckin' thing just ignited while we were there. There was flames and smoke...

J: It was an incendiary bomb...

L: From World War Two. It was either British or American and it just got lodged in the mud and never detonated. They're all over the hillsides there.

J: Ten more minutes and we'd all been blown up!

MRR: Any other stories?

M: We almost got arrested in Mexico.

MRR: What happened with that?

J: It's a sore subject.

M: Well everybody was asleep except for me and Lenny and we thought, what the heck. Well go park down by the border and walk across like we could in Tijuana.

J: Fuckin' explorers, man.

M: We took this street that said Juarez and all of a sudden we're at the Mexican border.

L: We have to drive over at this point.

M: So we're like "ok, we'll just go through and turn around". As soon as we get into Mexico they (the Mexican border guards) tell everyone to get out of the van and they said if they found one marijuana seed we were all going to jail and all of our equipment would be impounded.

L: We're talking "Joe Jackass Cop."

M: And earlier we were rolling a joint and the weed got blown out and went all over the van. We were sweating our asses. (laughter) But it all worked out and we got through.

J: Chalk one up to experience.

L: We didn't have a very good time in Pensacola either, but that show wasn't for us. We just got slapped on some crazy ska koo-koo show.

MRR: You played with ska bands?

J: We played with the Suicide Machines and Automatic-7. Those guys are awesome. (laughter) Love those guys. Sheeeet.

M: No hard feelings, guys in the Suicide Machines. They wanted to kill me on Halloween.

MRR: Why is that?

M: We went to one of their shows in Cleveland. I got really drunk and was heckling them. Telling 'em to "pick it up."

J: "Play more metal!"

M: More metal and I tried to pull the singer's pants off. (laughter)

J: But we played with them in Pensacola and they were really fuckin' cool guys.

M: Yeah, but I heard people saying they wanted to kick my ass in Pensacola. It was Halloween so I was wearing my death rock wig. (laughter)

L: Tried to pass it off like it wasn't him. (laughter)

M: I was incognito.

MRR: Let's change gears. I've got to ask what was it like being in the East Bay when it all exploded, you know with certain bands getting money thrown at them and what not.

L: It's up to the bands. I'm not going to mention any names but it's up to the bands to take the money. The money part isn't what pisses me off, it's the selling out of the scene and the things we built. There's not one of those bands that anybody can think of--without me mentioning names-- that could've made, not what they're making now, but they could've done well on an indie label and didn't have to be on MTV or walking into Tower and seeing their eight-foot cutouts stuck up saying "appearing at" and all that bullshit.

J: Yeah!

L: I thought a lot of what the scene was based on was making up your own rules and doing it the way you wanted to. Once you start playing major corporate rock hardball then you shouldn't be involved in the underground scene.

MRR: What's the East Bay scene like these days?

J: It's pretty drug induced.

L: There's a lot of bullshit going on with drugs these days.

MRR: What about Gilman? Do you guys have much to do with that place?

J: I don't ever go.

L: I had a lot to do with it in the beginning, not as much as some people, but I was there a lot in the beginning, but not anymore. That place has always been swamped with crazy politics and bullshit, but it's just gotten way out of hand.

MRR: You'll still play there though?

L: Oh yeah! We'll play just about anywhere.

MRR: So where do you see yourselves in five or ten years down the road?

L: Broken down in Fayetteville with no show. (laughter)

J: Wow! I don't know. Sitting on this couch with a beer, bitching about going to work the next day.

MRR: Markley?

M: Doing whatever I feel like doing. Taking it day-to-day.

MRR: Closing comments or thank you's?

L: Yeah, thanks to Profane Existence, Mucksprea der, Chaos UK, Pete and Paula the Roadies, One Common Voice, Spite, Kieran from The Restarts, Bristle , The Generiks and everyone who came to our shows and put us up.

Strychnine can be reached at: P.O. Box 3313, Oakland CA 94609 or (510) 654-5124.

Every time I see the IDIOTS, I come home with high spirits, beer soaked hair and raging adrenaline. Fucking punk rock is what the IDIOTS are all about, it's good old hardcore at it's thrashiest best. Crazy frontman Boom runs around like a lunatic (I like it best when he decks out as a Boy Scout myself), Mike hammers away on his guitar with a somber fury, Matt wrangles his bass with a fierce sneer, his pointy little mohawk drooping as the set fires up and Jeff pounds away on the skins, sweat flying. Look out, cause these boys have been recording, and may be coming to a town near you. Interviewed by Beth I Hear You Callin' Ramona Loudmouth sometime in January '97. Photos by Brian Archer unless otherwise noted. Read on to hear all about Boom's dad–Larry Flynt!, Mike's big screen debut at a KISS concert, Matt's job as a hot dog boy, and Jeff's penis.

MRR: Why is your name Boom King?
Boom: King is my JAKS messenger name cause I worked for King Courier. I gave up messengering for punk rockism.
MRR: What do you do besides being an Idiot? How do you support yourself?
B: GA. I'm hopefully gonna get SSI.
MRR: On what premise?
Boom: Dyslexic hyperactivity, short term attention span deficiency.
MRR: Were you a Ritalin kid?
Boom: Yeah!
MRR: Are you a Ritalin adult?
Boom: If I wouldn't have ever told my parents I was getting high on the shit I would still probably be taking it! I've been hit by cars being a bike messenger and I'm sick of doing that. I got hit by a car really bad in '93 and it almost killed me.
MRR: Did you get doored? *(Where a cyclist is riding and a car opens their door as they go by and nails them. Happens a lot to messengers in San Francisco.)*
Boom: Yeah.
Matt: Show her the scar! *(Boom lifts up his shirt and shows me his gnarly scar, like a big triangle on his chest.)*
Boom: The door went into my heart and all my muscle and stuff. They had to do emergency surgery.
MRR: Shit!! So the Idiots were a band before Boom was in the band?
Matt: Me and Mike have been playing together for three and a half years now. Like two years ago we hooked up Jeff after looking for a drummer for a while and like a year and a half ago we hooked up with Boom, and that's when it really started.
MRR: Were you always called the Idiots?
Matt: Me and Mike originally were in this terrible band called Headlock.

MRR: What other bands have you guys been in?
Jeff: I've got no claim to fame.
Boom: Bullshit! You're born and raised native!
Jeff: This is my third interview for MAXIMUMROCKNROLL!
MRR: Oh really? So what other bands were you in?
Jeff: Monsula and Fuel.
MRR: Weren't both of those bands – more "serious"?
Jeff: Very serious. Very PC. Don't drink, don't smoke, what do you do? I was the black sheep.
MRR: So do you feel more at home with the Idiots?
Matt: You smoke, you drink, you party.
Jeff: Uh.... (hesitates)
MRR: Or are you the black sheep of the Idiots, too?
Jeff: I'm just the black sheep in general.
Matt: He showed his dick at the last show!
MRR: What? I didn't see that!
Matt: At the Transmission show.
Mike: You missed it.
Jeff: I pulled my pants down, knocked a few drums over. Boom said it was my birthday, but actually it wasn't, and I was waving to the crowd and everybody was going, *yeah, yeah, do it, do it,* so I pulled my pants down and everybody liked it.
MRR: So did you get a lot of hot date offers?
Jeff: Actually, a lot of girls did come up to me after show, and...
Matt: "I never saw one with two heads before!"
MRR: Is that when they all found out you were a hermaphrodite? *(laughing)* **So what other bands were you other guys in?**
Mike: Neglected, Positive Outlook.
MRR: Positive Outlook!? That's funny!
Matt: We play one of their songs still. "Mental Prejudice".
Mike: We toured with Special Forces and

shit, back in the early 80's.
Boom: I've been in a lot of bands. I'm the only one who's not from California, I came out here in '89/'90 with The Legion of Doom, Boom and the Legion of Doom, with Fang and the Mentors. The Cheetah Chrome Motherfuckers brought us all out here. My band came out here, but me and a girl ended up moving to New Jersey and I lived in Jersey for a while. I ended up getting in a band called (?)(german word) and a band called Grinding Teeth (a Dictators tribute band) while I was there, it was fun. Those are my Jersey roots. I was flying back and forth cause I was still a member of Legion of Doom. Then life in Jersey became too much for me. There was too much cocaine and too much.... too much work *(laughing)*. So I moved into the Fang house in West Oakland and that was cool. I was in these little side bands. And now the Idiots, the best band I've been in. I answered an ad at the Horseshoe coffee shop on lower Haight.

MRR: What did the flyer say?

Matt: "San Francisco hardcore band looking for a fucking idiot to cram the shit down the pop punk being forced on us."

Boom: And they had these names of bands I like.

Jeff: It had a Crucifucks logo on it, Negative Approach, all this shit in the background.

Boom: It was all bands I either grew up with or bands my friends knew or bands I was in. I had a short stay in the Crucifucks.

Jeff: From what I understand, Bob had to tell you to call us up.

MRR: Your stepbrother Bob?

Boom: Yeah, yeah, yeah. Me and Bob were flipping out. What made me answer was the Negative Approach and the Crucifucks logo.

Matt: It was fucking meant to happen cause Boom was the only person that answered the ad!

MRR: So you were already called the Idiots?

Mike: It was Fucking Idiots at first, but then we changed it.

MRR: Well, you coulda been A Buncha Fucking Idiots and then you could have been AFI!

Boom: I heard that AFI changed their name from A Buncha Fucking Idiots –

Matt: To Asking For It. That's what they are.

Jeff: But if you do notice with the name, we dropped "the" in front of Idiots so it's just Idiots.

MRR: Why?

Mike: We're not the idiots, it's everybody else!

Jeff: It's not being derogatory, it's not saying *you're* the idiot or *we're* the idiot, it's just *we're all idiots together!*

MRR: So you're not laughing *at* someone, you're laughing *with* them.

Jeff: With us. Yes.

MRR: That's such a good brotherly love, positive...

Matt: It's San Francisco. Peace, love and –

Mike: The Crucifucks!

MRR: I'm a little disappointed! *(laughing)* Someone was saying you should make a soapbox car with square wheels. And go to the soapbox races with the Idiots car!

Matt: JAKS skates, 731 Florida, had a soapbox derby car and put Idiots stickers on the side of it.

Boom: I've been racing soapbox since it started. I was at soapbox before Puck was.

MRR: Did you know Puck from way back?

Boom: Yeah, yeah, yeah. I met Puck when he was a nobody.

MRR: Isn't he still?

Boom: *(laughs)* I liked the guy cause he tagged. Me and him were into tagging way back. I met him South of Market outside the C&W and he was grafitting and I was grafitting.

MRR: What were you spray painting?

Boom: I was spray painting "Boom", he was painting "Puck"!

MRR: *(laughing)* Are you serious?

Boom: Yeah, I'm serious! That's how we met, and he had a pair of checkered flag vans on, and I was just... those shoes! What closet did you get them out of?

MRR: And you thought he was kinda cute, huh *(more laughing)*?...

Boom:Well, he was cool, and we kinda look alike... *(more laughing)* Actually, I was too old for the MTV bike messenger guy and so they chose Puck.

MRR: You didn't try out, did you? For the *Real World*???

Boom: Yeah, yeah I did.

Matt: They talked to him like three or four times.

MRR: REALLY?

Boom: Yeah. I was trying to lie about my age, cause you could only be 24, it just didn't work. We tried out and I'm glad he got it. A lot of people don't like him, but I like the guy I'm glad he did good cause about that time, me and him were going out with two different girls that were strippers at Mitchell Brothers and they both lived together. So me and him, we were like buddies. He's in Hollywood now, I don't talk to him that much.

Matt: He's in Hollywood now?

MRR: He's got offers! He got offers for fashion ads and shit...

Matt: Damn! MTV, the stepping stone.

Boom: His life's gotten a lot better. A lot of my friends think he's a sellout, I don't think he's a sellout. If MTV would have taken me, I would have done it in a minute, are you kidding me? Given me a place to live in North Beach, in the Marina.

MRR: And a bunch of losers to sit and pick on all day?

Boom: Well, yeah, I think they made Puck look like a really bad person, he's not that bad of a person. I don't know... I thought Rachel was cute, you know... and she kissed me a couple times.

MRR: Did that ever get on TV?

Boom: No, no. She was miked and wired one time when we were talking and I got upset about that – she didn't tell me that she was wired and I didn't like that.

Everyone: Eeeewwww!

Boom: I was on one episode for a minute

MRR: What were you doing?

Boom: Getting drunk with a bunch of JAKS at the Chameleon and seeing Tribe 8 and watching Soapbox Derby movies.

Matt: I saw that episode.

Boom: I used to kick myself for not making it, but I don't care anymore.

MRR: Well, they're supposedly doing a Boston version, so you can move to Boston and try out again!

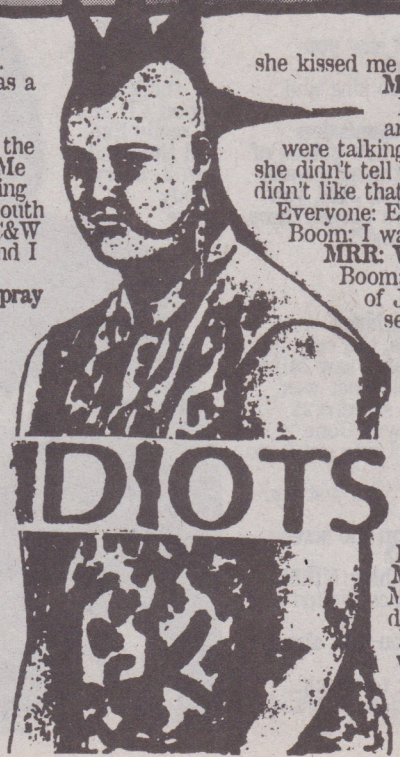
Boom: I can't move to Boston, I like California.

MRR: Who is the band mom?

Mike: It's a team effort. We all do something.

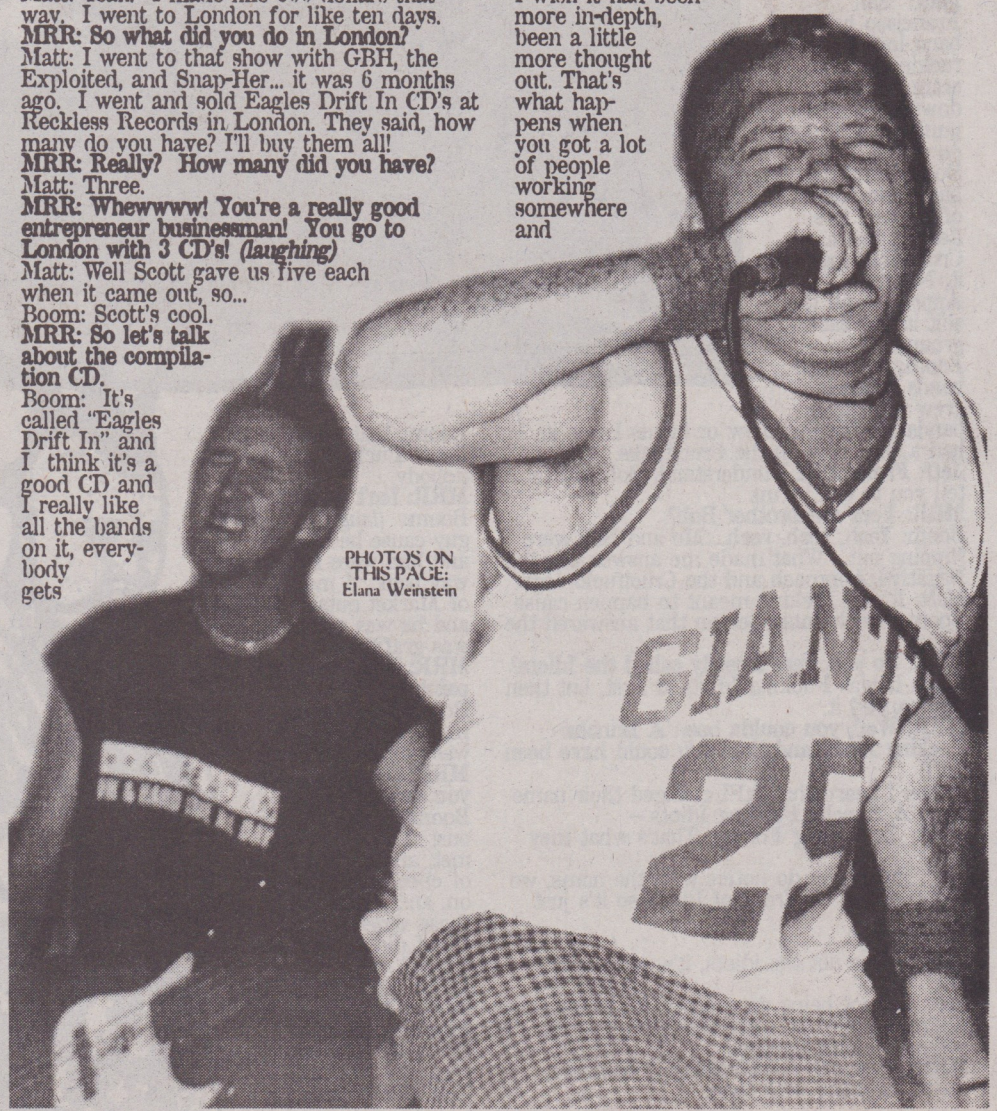
MRR: I was trying to imagine which one of you guys took care of everything and I couldn't figure it out.

Matt: It's like a basketball



team, we all do something... booking, shirts, stickers. Jeff's got the van.
Jeff: I finance the studio, which is a pain in the ass. Well, people pay me for monthly rent, but –
Boom: We're getting better with it now cause we're getting shows.
Matt: We can pay for the studio with shows. Whether you like him or hate him, everyone knows Boom. And we weren't getting that many shows till Boom got in the band. It's really picked up. We didn't have a front man before, it was just us standing around playing our fucking instruments. You know, Boom puts on the show and shit.

MRR: Does that mean he's the biggest Idiot?
Boom: NO! We're all equal I mean, we've only been together for a short time. We're still getting used to each other. We have our times when we're happy with each other, or we yell at each other, but basically we have really good chemistry.
MRR: So you've never had a fist fight at practice or anything?
Jeff: Only at the bar.
Boom: Or the bus stop!
MRR: It's funny, my asking you guys who takes care of things cause it seems like at your shows, at least recently, things get really crazy and drunk and shit gets thrown all over and that's why I wonder who takes care of things.
Mike: Well, it's your fault, at that last show, you started it!
MRR: *(laughing)* I did not! Somebody put that box of cereal on stage and...
Mike: About a year ago, I remember you spitting beer all over me!
MRR: Hey, it's more fun than someone who sits in back!
Matt: We're not complaining, we're not complaining at all!
MRR: What's your favorite place to play?
Jeff: Paradise, but Eagles Drift In was the ultimate! *(a bar that has since taken a hiatus on live shows, getting licenses straightened out).*
MRR: Wasn't it an Idiots show where that mirror got broken there?
Matt: They yelled at us.
MRR: Hey, wait, that's right, I saw you Boom, headbanging the mirror!!
Boom: It's really hard for me to sing and look at a reflection of myself!
MRR: Well, you've played Transmission Theater! I've seen them show live videos of the bands like 8 feet high on the side walls, while the band's playing. I mean, Jeff, you flashed everybody last time you played there, didn't you see your dick swinging?!
Jeff: I woulda loved it man!
MRR: It was four feet long!
Jeff: Three feet wide!
MRR: Yeah, right!! *(much laughing)*
Boom: Speaking of big screens, the only big screen we've been on was when I saw Mike at the KISS show in San Jose! That was great! He was on like five big screens at once, his big face, and there was Gene Simmons in the background! I was goin', *no way!!*
Mike: Yeah. I was in shock, I was just staring up at Gene...
MRR: Did you see your face on the screen, with a big, shocked expression?
Mike: No! I was too busy watching KISS! *(Boom imitates what Mike's face looked like, everyone is cracking up!)*
MRR: (To Mike) Why don't you talk about your record label a little.
Mike: It's expensive It's check to check... It's called A Minority Productions. Attitude Adjustment is the first, a split with Rise Above It Records. I'm doing the Idiots second, and I got a couple other bands after that.
MRR: What about the new Idiots stuff coming out?
Mike: We've been talking to a lot of labels, we've got like 17 songs recorded and I'm gonna do whatever I can do but we're gonna give everything we can out. I can't afford to do it all myself.
Matt: Beer City!
MRR: Beer City would be a good label for you guys!
Boom: Yeah, Beer City! We sell their skateboards at work. *(Talk goes to professional athletes.)*
MRR: So are you pro-sports or anti-sports?
B: I'm pro-sports, I love sports.
Matt: Boxing! The Raiders paid for my trip to London. I was a vendor for the Raiders.
MRR: Like a hot dog boy?
Matt: Yeah! The good thing about that job was that if someone's being lazy in the room where you pick up your load, like the person who's supposed to check your box of stuff to sell, you can get one on your own and you get like $100 in your pocket in like 10 minutes. You're supposed to sign your name and everything every time you get one, but if you don't –
Mike: So you're a thief!
Matt: Yeah! I made like 800 dollars that way. I went to London for like ten days.
MRR: So what did you do in London?
Matt: I went to that show with GBH, the Exploited, and Snap-Her... it was 6 months ago. I went and sold Eagles Drift In CD's at Reckless Records in London. They said, how many do you have? I'll buy them all!
MRR: Really? How many did you have?
Matt: Three.
MRR: Whewwww! You're a really good entrepreneur businessman! You go to London with 3 CD's! *(laughing)*
Matt: Well Scott gave us five each when it came out, so...
Boom: Scott's cool.
MRR: So let's talk about the compilation CD.
Boom: It's called "Eagles Drift In" and I think it's a good CD and I really like all the bands on it, everybody gets along and everybody plays together. Alcoholocaust Scott has done a lot for the scene. We talked about this for years. I remember me and him standing on lower Haight across from the Midtown smoking pot and just talking about this dream, about getting all the bands together and putting a CD out.
MRR: How long ago was this?
Boom: Probably like two years ago.
MRR: He's been working hard putting on a lot of cool shows and stuff. He's really the only person who really busts ass, I mean, it's the most grass roots underground thing going on. And the shows are cheap too.
Jeff: He takes chances too with new bands.
Boom: We call him Scott Graham. *(laughing)*
Matt: He gets shut down though when people get hit in the head with crowbars or OD in the parking lot.
Boom: Yeah people not from our scene, not from our city do that. It's very unfortunate. People who live in the East Bay who think they're from New York, it's not very cool. But back to the CD, I think it's a really good thing. Scott did it all out of his own pocket, Depth Charge Records. And there's gonna be more. He's brought a lot of people together and I think that's good. Positive outweighs the negative in a major way. And speaking of that, let's talk about the review it got in MAXIMUMROCKNROLL.
MRR: It said the songs were "polka metal"....
Jeff: "Polka metal funk thrash."
Matt: "It's on my all time shit list."
Boom: Everyone has their own opinions and stuff musically and I'm not against that, but I wish it had been more in-depth, been a little more thought out. That's what happens when you got a lot of people working somewhere and



PHOTOS ON THIS PAGE: Elana Weinstein

everyone has different ideals, and there's nothing wrong with that, we need that, but don't slam something locally and especially something where you've got 10 bands in the area and there's probably like 3 to 5 members in each band – that's like 50 people mad at you!!

MRR: How would you guys describe your sound?
Jeff: Polka punk metal.
Boom: With a little added flavor of street punk.
Mike: It's all rock and roll.
Jeff: Straight up hardcore. Nothing fancy.
(Talk goes to other shit)

MRR: Are you a feminist?
Boom. YEAH.

MRR: Right on!
Boom: And my dad's Larry Flynt, too.

MRR: I heard that rumor, so let's talk about it. Cause you know what? You look exactly like him. *(much laughing)* It's so fucking weird. Does he know he's our dad?
Boom: Yeah, yeah , yeah. I met my mom and dad three years ago in Cincinatti. I got flown to meet them.

MRR: So you were adopted?
Boom: Yeah, I was adopted. I grew up in an adopted family where my whole past was authored. Then all of a sudden I got a phone call...

MRR: So Larry Flynt's your real dad, and who's your mom?
Boom: *(undisclosed)* She's a madame. She ran five brothels for my dad back in the 60's.

MRR: So you got to hang out with them? Was it cool?
Boom: I cried for three weeks. It answered a lot of questions I had about my life. It was great seeing my mom. I love having two moms. My adopted mom and my biological mom are both Christians and stuff, like born agains, and they have a hard time with each other. It's good seeing two Christians going at it... like at Thanksgiving –

MRR: Was Larry there too?
Boom: No, no, I only met him briefly.

MRR: Have you seen the movie?
Boom: No.

MRR: Do you want to?
Boom: Yes and no. I wanna see it, I don't know.

MRR: Did you ever read "Hustler" when you were a kid?
Boom: Yeah! I like "Barely Legal" myself though, that's my favorite. That rocks.
Jeff: That's on the top of my list too!
Boom: That's a great magazine. But it *(back to Larry)* just answers a lot of questions. That's my dad. And that's probably the way I am the way I am, I don't know. Up until now, that's probably why I went out with strippers all my life. Stuff like that.

MRR: That's weird... you've really gone out with a lot of strippers?
Boom: Yeah, I have...

MRR: So what do you think of GG Allin?
Mike: He's dead.
Boom: I hate him.
Matt: He should have killed himself on stage like he promised.
Boom: I wish I woulda killed him. I hate him. He raped and assaulted some female friends of mine in Michigan and New Jersey. I hate his guts. Whether they wanted it or not, I hate that kind of shit.
Mike: *(pointing to GG poster on my wall)* ...and I've got that poster too!

MRR: Well, you know my last name's Allen... and uh, GG's my dad. I mean, Larry Flynt's your dad, so GG's my dad! (Lots of Groans)
Boom: Well, your dad bought my dad's stuff! *(lots of laughs, more groans)* I wrote to GG back in the day when I was in Michigan and we were pen pals , and I think Legion of Doom played with him in Chicago, but I'm not sure, I was pretty drunk. But I do remember drinking Jim Beam with ex-lax in it. And I passed out and just pooped everywhere. Some guy, I think it was GG Allin, gave it to me to drink.

MRR: Did you shit your pants?
Boom: Ahhhh.... I used my underwear for toilet paper!

MRR: So if you were a porn star, what would your name be? *(silence)* You have to all think of one! *(silence)* Come on guys! *(silence)* You are idiots, huh!?
Boom: When I first moved here I was going out with stripper girlfriends and they were making lots of money and I thought it was really cool so me and my friend Cupcake, we both tried out to be strippers at a local strip club.

MRR: What??!!
BooM: Yeah, I tried out to be a male stripper. And they refused me cause I had too many scars and tattoos, and it wasn't an attractive look! I thought it'd be cool you know – my girlfriend's a stripper, I'd be a stripper! Then they wouldn't hire me and I got really fucking pissed off!! They didn't think I was good enough! And then I had to be a bike messenger after that. I was really offended!

MRR: But you're not telling me your porn star name!
Boom: I don't know, I would probably be Boom Boom King!
Jeff: Richard Head!
Boom: Boom Boom King and Dick Head!
Jeff: Jeff Gism shooter!

MRR: Come on Mike.
Mike: I don't know...

MRR: Someone's gonna think of one for you!
Mike: Yeah they could.
Boom: Bob Morehead!

MRR: Well is there anything else you guys want to say?
Boom: Lots!! There's lots of shit. We're just up and coming and we're new and we've been playing a lot of shows... and if wasn't for the people at the shows, we wouldn't be here. That's the most important thing.
Matt: Sex, drugs and rock and roll!
Boom: That's stupid man, that's hippy shit!

MRR: Hey, I agree with Matt man, what else is there? How can you condone Sex, drugs and rock and roll? I mean come on!
Matt: It's true, we do it like, every day!

MRR: Look at your life! Hmmm...strippers, playing music and drinking!!
Boom; It's the quote, "sex, drugs and rock and roll", it's 70's, it's too hippy.
Matt: But IT'S TRUE, it's totally true!

MRR: So what's the meaning of life then Boom??? In one sentence?
Boom: The meaning of life? Hmmm...

MRR: If it's not sex, drugs and rock and roll, what is it?
Boom: It's just life. Life, life...

MRR: Life is the only thing worth living for!
Boom: Life is great, life is what you make of it, I don't know!

MRR: Talk about *hippy shit!!! (laughing)*
Boom: It's being a good person, living in full, doing the best. It's like...OK, all of life is the Loudmouths, Bar Feeders, Infested, Oppressed Logic, help me, help me... there's more bands! Fuck Face, Hickey, Mensclub, Aaron Nudelman!!! He's recorded a lot of good stuff! Towel, Space Boy...

MRR: You're gonna leave someone off Boom!
Boom: There's bands everywhere – Wretched Ones, Working Stiffs, Electric Frankenstein, uh , uh....
Mike: We don't even have a tape out!
Boom: We have no promo kits, we have no glossy photos, we got nothin' and we've gotten far with nothin' and that's against the grain, not too many bands can do what we did you know.

MRR: Which is what?
Mike: Have nothing out! And we're going to San Diego and Las Vegas and –
Matt: – and we have three jobless people in the band.

MRR: Who's jobless? You know, you all never really answered my question about what you do besides being in a band.
Matt: Sex, drugs and rock and roll... except for Boom.

MRR: How do you pay your rent?
Matt: I live with my girlfriend. *(everyone claps)*
Boom: Pin-up boy!!
Mike: I work.

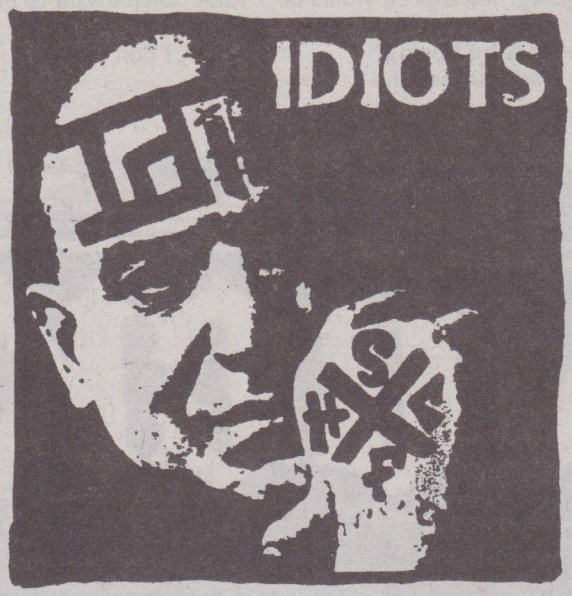
MRR: What do you do?
Matt: He's a painter, an artist.

MRR: You paint houses?
Mike: Uh-huh.

MRR: And what do you do?
Jeff: I'm a driver. Unemployed. I used to deliver groceries. Now I'm on unemployment.

MRR: Do you guys want to say anything else?
Boom: Yeah, I wanna say JAKS team! JAKS Boards, 731 Florida St. 647- JAKS. And the JAKS conventions' this summer in San Francisco.
Mike: We have an email address: IDIOTS96 @aol.com. And if you wanna contact us, 2555 46th Avenue. SF 94116. 415-665-1861.

MRR: What about 1-900-Idiot??
Boom: Anybody out there interested in punk rock or the Idiots material, drop us a line, we'll definitely get back to you. We're DIY all the way, to the grave!



Coming from a small town just 15 minutes north of Portland, Oregon, the Knuckleheads are 4 intelligent kids ranging in age from 17-19. They've been playing an amazing array of East Bay influenced pop punk for about 2 years. With the release of their first CD entitled "Ain't That America" on Ransom Note Recordings, the Knuckleheads are off to conquer the world.

MRR: Who are you and what do you play?

Glen: I play drums.
Russ: I sing.
Tory: I play bass.
Robert: I play guitar.

MRR: How old are you?

Glen: 17
Russ: 19
Tory: 19
Robert: 18

MRR: Where are you from?

We're all from Vancouver, Washington except Russ who was born in Naples, Italy.

MRR: How long has the band been together and how did you guys meet?

We've been together a little more than 2 years. Well, growing up in the same area we all skated at the same places and played in local bands. One thing led to another and we found ourselves heading in the same direction. Sick and tired of the same old shit we formed the Knuckleheads.

MRR: Has your lineup changed and if so how?

Our old guitarist left the band and we got a brand spanking new one (pointing to Robert). See, ain't he great! This change has forced us to become a much tighter unit, both musically and as a group. Most of all it has become a lot more fun.

MRR: What caused these changes?

Jonah, who use to play guitar with us had conflicting musical interests. We had already added Robert into the lineup as the second guitarist. Not to long after Jonah quit showing up, so we continued on again as a 4 piece. The new and improved Knuckleheads.

MRR: Who writes the songs?

It's a group effort, one or two people come up the ideas and the band shapes them into songs. The reality is that if the band didn't write the songs as a group effort it would be boring.

MRR: Why would it be boring?

The group as a whole shapes the songs and makes them what they are. It seems to be better when ideas aren't left to a single individual. The songs seem to have more to say.

MRR: What are you influences when writing lyrics?

The songs are personal to us. For some reason it's like therapy, it lets us take out our frustrations without killing anyone. Basically, it's our slant on life in general and what's going on.

MRR: Tell me something interesting about yourself.

Glen: Well, I'm 140 lbs. with blue eyes and sandy blonde hair. I live at home and I like to read.

Russ: I like new school music, skating and want to fight for the contras against the sandahistas.

Tory: Enjoy skating, blowing things up, tattoos (I collect them), dance clubs and recycling.

Rob; Smoke cigarettes and play the guitar, I'm just not that interesting.

.MRR: What happened in your lives that made you this way?

Glen: I think it's a Freudian thing.

Russ: Didn't want to be like every one else, bored.

Tory: I don't know, early on skateboarding with friends I got into the scene.

Robert: My dad dropped me on my head as a small child when I was growing up on a farm (true story).

MRR: What's your darkest secret?

Glen: When I was a small child a had an accident and I don't have anymore testicles.

Russ: I shave my chest.

Tory: I masturbate profusely with a vibracane, my mom's caught me twice.

Robert: I was sleep walking one night and my mom caught me peeing on my brothers bed.

MRR: Who's going to be the first band member to die?

Rob unanimously!!!!!

MRR: What's your greatest temptation?

Tory: Chocolate covered raisins and to have people listen to our music and get somthing from it.
Russ: To take defense against govermental aggression and to live with naked savages in a card board box.
Glen: A new pair of shoes every day and committing great sacrilege against smokey the bear.
Robert: Drop the band and go to bartending school.

People spend way to much time trying to fit in and be part of the crowd. Being focused on yourself all the time doesn't let you enjoy what's going on around you.

MRR: Who are some of your favorite bands to play with?
Blank77, Rickets, US Bombs, Hired Goons and Behead The Prophet

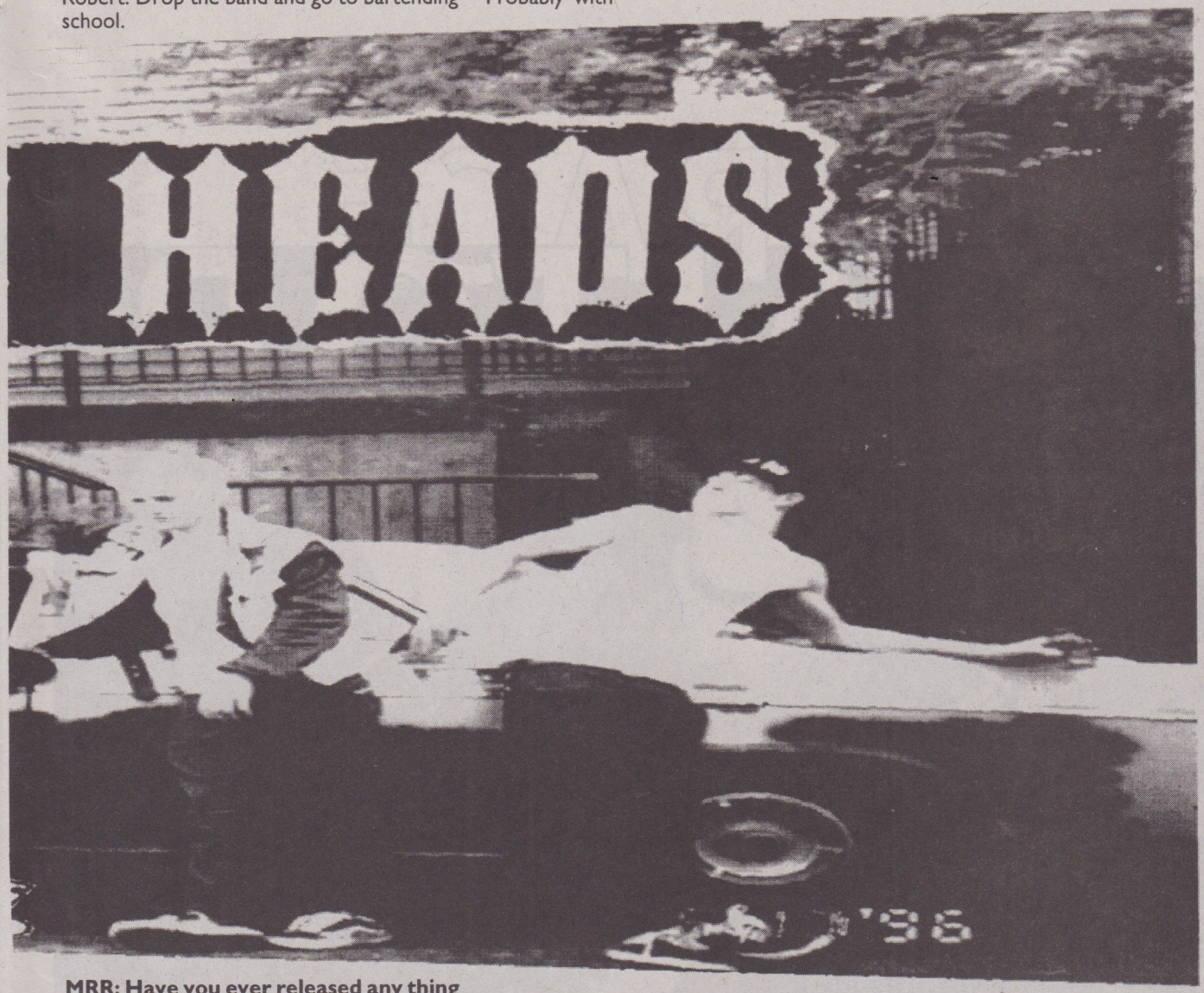
MRR: What has been your best show?
Probably with

Robert: Sexy new intern on the hit TV show ER.

MRR: What is your favorite band? album?
Glen: Bouncing souls, Propagandi's new album
Russ: Fifteen, Propagandi
Tory: Stiff Little Fingers, Grimple "Up Your Ass"
Robert: Lag Wagon, Green Day's first album because I like love songs.

MRR: Would you rather play on American Bandstand or Solid Gold? Why?
Solid Gold easy... The dancers duh?

MRR: What's your favorite disco tune?
Glen: The theme from Shaft
Russ: Funky Town
Tory: Saturday Night by the Bay City Rollers,
Robert: The Hustle



MRR: Have you ever released any thing else besides the stuff on Ransom Note?
We released 3 demo tapes with the old lineup. This is the first release with the new lineup and we got a song coming out on a new comp on NRA.

MRR: Are you happy with the new album?
It sounds good and we had a great time recording it. It has definitely opened new doors for us.

MRR: What do you think of the Portland scene?
The scene's all right, but there seems to be to much competition and politics . It makes it hard for everyone to enjoy the music and the scene when the politics of looking good get in the way.

MRR: What do you mean by "the politics of looking good"?
the US Bombs. We played really well that night and the crowd was cool. We played with the Piss Drunks one night in Portland, there was a killer turnout and the crowd was into it.

MRR: What was your worst show?
We were supposed to play with this band on the Hood River, about two hours away from where we live. The band played there set twice and bumped us off the bill.

MRR: Do you ever fight?
Yes, when get around each other to much and Tory gets offended when we don't want to use the bathroom after him.

MRR: If you were to do a guest appearance on a TV show what would it be?
Glen: Conan O'brien
Russ: Jerry Springer
Tory: I'd never be on TV.

MRR: What do you want to be when you grow up?
Glen: I'd like to write books and play drums.
Russ: I want to be a guerrilla fighter.
Tory: A musician and work with music.
Robert: A musician or studio work.

MRR: What are your future plans?
Well, we are getting ready to go on tour. We'd like to earn enough money so we can live under the same roof and practice.

MRR: Any last comments?
Buy our records and write us at Ransom Note Recordings. Thanks to our friends and the JBA crew for their support. Thanks to the minister of propaganda.

Ransom Note
PO Box 40164
Bellevue, WA 98015

RACE TRAITOR

Whether you agree or disagree with them, whether you like them or you hate them, no one can deny that this band is responsible for getting people to talk (or yell or argue) about political issues, particularly a much needed dialogue about race issues and revolutionary politics within punk. This interview was conducted in January by Mike S. Racetraitor is, Dan, Brent, Mani, Karl (not present), Andy (new member not present). Apologies to Dan and Brent who's voices sound the same on the tape. *Jen Angel* **MRR: I haven't seen you guys since last summer, and at that time there seemed to be a really strong contrast between the intro duction to the songs which were really simple, direct, plain English which you can understand, and the lyrics to the songs, that seemed like they were more ....abstract. I don't know if that's something you thought about consciously, or if that was on purpose at all.**

Dan: I had this question before, like if we're trying to use our band as a tool to raise consciousness or to politicize or whatever, to get across idea, however abstract... I always felt, and it's changing somewhat too, with coming more together, there's less of a gap between how abstract the lyrics, I think, and what they're explaining. They're becoming more straight forward even though they're still abstract. They're still more direct in a certain way. But I always felt like the band and the music is an artistic expression of the way the ideas make us feel. That's why we have long ass song explanations. And when our CD comes out there will be a booklet that will explain our ideas and explain our songs. That's the part that's about... I don't want to say education, but communication, so...that's what I think about it. **Mani:** I kind of agree with that. Most of the lyrics you read I think I wrote, and Brent's written some lyrics, and Karl's also written lyrics. With the lyrics I think they are abstract in some ways coz the design is to be metaphoric, to put some emotion behind it and some potency. With the song explanations, or at least when we explain them songs, you get more academic, I would almost say. Not really, more like plain English explanation of it. It's kinda like using the artistry to supplement the politics and vise versa. **Dan:** And also that time I think it would be hard to explain anything we were trying to say in thirty seconds. **MRR: That's actually the next question. When I saw you last summer you were sorta doing two minute introductions, one minute songs...** Mani: 15 second songs...(laughter)

MRR: But, it sounds like that's changed. has that also been conscious over time?

Brent: I think ... we've been trying to consolidate what we're saying. A lot of times, at a lot of shows.... every time before a show we plan out what we're going to say. And a lot of different shows bring up a lot of different issues. So if the show, a certain issue comes up, we'll be sure to touch on that. And when we sit down to plan it out we just get talking and we could go on for hours. So we sit down and think, here's what we want to say, how do we do it in under ten minutes? Consolidate a little more, so people, honestly, aren't thinking Shut the hell up! Which is sad that that happens.

Mani: I do a lot of the speaking, and this is totally true for me, but there's a lot of intellectual masturbation going on. Well, if you understand the dialectics of dadadaduh.. which is like total crap... that's not the focus. Now, I think we say just as much by staying on point, and there's just less filler in a sense. It's more plain English, straightforward, honest. And it's not, whatever, being a sign that I've had too much bourgeois education or whatever. So that's why the explanations are shorter and the songs are longer. it's a matter of taste.

MRR: I have another question for each of you, are you "white?"

Dan: I guess I should start out by defining what I understand whiteness as, which is the social construct that was created to justify the rape and pillage of Africa, Latin America, of basically, the non "white" world, non-European world. It was created as a way to say that it is OK to take human beings as slaves and to torture them, and to take their resources. So, I guess, if I understand whiteness as something that doesn't have anything to do with pure Aryan blood or whatever, I mean, I look white. When I go into classes and when I go into jobs or whatever, they think I'm white. Like my like my last name is Binaei, but the American way it's pronounced people think I'm French or something. So like, in that sense, I am white. I benefit from whiteness. I grew up with my mom, and her side of the family is from the south and totally fucked up and racist, they see me as white. With no consciousness of what they're saying. But my personal identity, I'm half Iranian, and half - whatever. Hick. Kentuckian. **Mani:** I'm full blooded Iranian, and I guess the way... We understand the key question, really, in what race is, really...we don't believe in race nationalist politics in the perspective of.. it's all about you're white or you're this or you're that. "White" is a stake in imperialism. That's the way we understand it. Being white means being part of... united with the imperialist process. Reaping the material rewards of it. In that way, I've united with being white. My parents have moved the the United States, and though they may not be considered white, nevertheless, they are neo-colonialists.. they've united with the concept of imperialism and that's what's important. It's not that oh, you're this white honky, it's more what it comes down to is.. and what we mean by Racetraitor, I guess... is what stand are you going to take with imperialism? Are you going to unite with it? Or are you going to uphold it? Or are you going to take a principled stand under the leadership of colonized people? Which in this country we address as the National People's Democratic Uhuru Movement. Whiteness is an economic relationship. **Brent:** And I'd like to say yes, I am white and I benefit from whiteness. And what it hink Mani explained well is that a lot of people would be, I'm not white! My great great grandmother... **Mani:** It's not as much about whiteness being this thing that is imposed on you and you have this white skin privilege. We hear people saying, well, we're denouncing our whiteness. Whiteness isn't this thing that you can denounce... you don't denounce it until you act.. until imperialism is over. Until the system that created it is overthrown. The other thing is, I do want to get off the idea of thinking of it as an issue of racism.It's not as much about if white people tolerate Africans or Latinos, or if you can go to the same schools. It's not about that, as much as it is about determination of your life. **Dan:** And having the power and the control. That's what the struggles have been defined by their lives. They want power over their lives. If people have control over their lives, it doesn't matter if that guy doesn't like you or not. **Mani:** The thing about multicultural, is a way to delegitimize the issue. But if white people say that we really like your heritage. That food you eat is really cool, and that colorful clothing... then they can say, we'll accept you for that. But we're not going to give you back your land. We're not going to give you reparations. We're not going to stop a war on your people, sending them to prisons or whatever. Because we're multicultural now, this place where we all get along and accept each others heritage, ultimately, what Dan was saying... either you use what is called the Civil Rights Movement which was actually the African Liberation struggle in the 60's, the original cause wasn't for "Hey Honky, like me," it was for black power! That was the first thing set. It was the African workers that was saying we want black power. And it was the white bourgeois forces saying "Holy shit, this is getting gout of hand." And you know, paying people like the priests in the south, and paying these petty bourgeois African doctors and lawyers to say, "It ain't about black power, it's about integrationism." That's not what it's about. Because the basis of this is the exploitation of colonized people. That's why the US exists. That's what imperialism exists for. You can't integrate into imperialism. **Dan:** If we understand that capitalism and the economic system which we live in in this country and in Europe is also about colonialism, and dependence on colonialism, we understand why you take it to the issue of acceptance, because it's like, as long as it doesn't undermine that pedestal on which everything rests, it can't hurt the system.

MRR: A lot of stuff you guys are saying, reminds me of Noel Ignatiev [of the zine

Racetraitor]. Dan: well, I don't think.. there's a few things which I found problematic in Racetraitor. And correct me if I'm making a wrong assumption or something. One is that it seems like he is calling on the denial of whiteness. That's something actually in complete opposition to what we're saying. Coz what we're saying is to accept whiteness, and accept responsibility for whiteness, not to deny your white skin privilege. Because for one that's completely patronizing, and it's a white power decision. I can choose to be poor. I can choose to be oppressed or have my boss not like me. The thing that we choose to stress ... one of our significant influences has been the National People's Democratic Uhuru Movement, and one of the things that they've laid out theoretically is how white people can participate in the anti-imperialist struggle. One thing you have to understand is that all white society is built off of colonized people's labor and exploitation.. So all sectors of white society benefit from colonialism. So if we want to reverse the role that we have in this relationship, we have to find a way to have principled unity with these struggles, and take responsibility for the fact that all of the resources are being stolen from all over the world and being used by the white community, which I have access to. I may not be ... I might be middle class or working class but I have access to a lot of shit. So what this organization is calling for is to take the resources that we have access to and put them toward the struggle which is being led by colonized people. A lot of revolutionary organizations might hold up the struggle, but we're talking about struggles which are being led by colonized people, their struggle for self determination. That is the way that we can become a Racetraitor. That's the way to sell out whiteness. And also the second thing that I think is problematic about the zine Racetraitor is, if I'm right, is that you have a group of white people who are defining the question of race, or the solutions to whatever you want to call it, colonialism. And we feel that those issues need to be defined by the oppressed and not the oppressor. Again, it puts white people in the center of everything, which is what white people have a tendency to do. There's a lot of interesting things in there, and I'm not completely putting it down or whatever, but those are the things I found problematic. They're very different from what we believe. **Mani:** I think one of the critical things that we're very different on is that the zine has the political line that is typical of white leftist movement in general, this line of radical integrationism, which is... Let's find a way a way to erase race tension so that the workers of the world can unite on this equal plane, and fight back against the boss. That's completely missing the point. In a lot of ways, That's this total white nationalist, colonialist stance, because ..... Capitalism and colonialism are parasitic. It's parasitic in the nature that's what being sucked out of the bowels of all colonized people goes into the white world. It's spread across the entire white world in that all white people are benefiting. What that means is, if you can erase these race tensions, is what, some people call the white worker, versus the colonial worker or the African worker, can there be this equilibrium? That they could be this united proletariat? And that's not true, because the parasitic relationship still stands. What Racetraitor is trying to do is have this working class struggle of all working class people... but it's an unprincipled relationship. Racetraitor has this thing that, the white worker is being duped by the white boss... is being tricked, into being a tension between the class allies. But we understand is that historically the class allies of the white worker is imperialism - imperialists. **Dan:** So you can have workers at GM making like $30 an hour, when workers in Asia or Africa are making like ten cents an hour. They're making ten cents an hour, so that this guy can make $30 an hour.

MRR: On this one, I think you guys are just wrong. Because I have read a bunch of stuff that Noel has written from the .60s onward, and on that particular issue he wrote this long economic piece in the early eighties, that demonstrates, in Marxist terminology, that what American workers actually make more than the exchange value of the goods they produce. That they are not economically exploited, they are in fact, basically, exploiters, in their production. The issue that you brought up before, the working class unity issue, is one that he's been pretty strong on since the 60's, is that the way to create unity, the only way, is first, before we get anywhere else, is to dismantle white supremacy. And the other criticism, I think you're closer to being on the mark. The thing about being duped by the bosses, though, is something he explicitly rejected. It's the wrong way to go about getting white workers to be radicals. Because they're not duped at all. Dan: Yeah, that's why I was saying, from my understanding. But I'm impressed that he was putting that out. And, again, I'm not exactly sure where he's coming from, but the difference in what we're saying is that the key question isn't really... We don't agree with the key question being the worker and the boss. Again, the white working class is completely different then the colonized worker. We understand as the primary contradiction in the world as colonialism. And we think that the way to overturn white supremacy, or we would call it white power, is through the anti colonialist struggle. The way that we understand white unity with the colonized struggle of the world is under the leadership of colonized people, and the understanding reparation work that can happen in the white community. **Mani:** and the other thing is, ultimately what dismantles white power, is colonialism falling. **Dan:** So it seems like you're saying it's a separate thing, that first white power has to go and then there's a class struggle, but we're saying that the dismantling of white power is a white struggle. **Mani:** And the other thing is that African people shouldn't have to wait for white people to get their shit together.

MRR: The idea of white people defining the trend (?) and placing themselves in the center of liberation struggles, versus accepting the leadership of colonized people or people of color, I think it's a real disagreement between you and the journal. I think that to a certain extent, the idea of .... the centrality of third world peoples makes sense, because obviously, you're right, they're the people who have the experience in oppression that I've never had. At the same time, I've always felt like it's, even to the extent of being a patronizing application (?) of my critical interaction with people of color, to deny my part in determining how things are, and how things can change. Just because I haven't experienced the oppressed end of things doesn't mean that I'm not involved in the situation. If I'm involved, then it seems like I should also be involved in the solution. But obviously, in a particular way.

Dan: We're not trying to say that a good idea can't come from white people, but there's things that, I don't mean this .... it's something that you can't see. There are things you cannot see as a white person. We cannot see. We can have a really interesting analysis, I'm sure, as white people, contributing to like what's going on in society and what we need to deal with, as far as organizing people to end this shit. But we still have to understand the centrally and the significance of the the struggles being defined by the colonized peoples.

MRR: That's really ... I was just going to say that when I talk with you guys it's similar to when I talk with Noel from the journal, in that, it's much more helpful to me to talk to you and get a full explanation, which is more in line with the way I think. Where as when I read the journal and when I listen to you guys in other conversations, I felt like it was too cut and dry and too simple - in different was in each case. But that, it's nice to get interaction, I think it's a bit of a risk, that everyone takes on when they're engaging in one way communication, like when you're on stage talking or they publish a journal, that they have to be aware that not everyone gets inside their heads. And, your audience doesn't always know the full extent of what you're thinking..

Mani: Of course.

Brent: I think that we realize that. Because people come up to us, and I think that we just need to try to consolidate what we're saying and make it more straightforward, without going off on all these tangents. **Dan:** That's part of the new thing that we're doing. Because one thing that I've come to understand in my political work, in organizing and activism, is that when you have the one-way scenario, all you can do is put out things to bait people. To get them interested and to get them thinking. Even saying things that are reactionary, to get them pissed enough to get them to come up and talk to you, which is a strategy that we've done, on purpose. And then, to try to engage them in this kind of conversation, because this is where ideas come out. **Brent:** because you can't say everything on stage. There has to be something that people can touch. And we have to be someone you can talk to, because if we just go up on stage and then go home, then... **Dan:** and pat ourselves on the back, well... **Mani:** I do kinda want to get back to what we were talking bout earlier... but, we played this fest in North Carolina, which was like, it was just nuts. People were like: "you're just a bunch of generalizing assholes.." **Dan:** It wasn't like everyone walked away from us, everyone got closer... **Mani:** It was just fucking crazy. we were like totally hated by a lot of people, but then other people really appreciate us being there. And it really opened up struggle where like, certain people were taking up conversations on there own, totally separate from us which was awesome. But, if we played that show in NC, and some of the people were so hostile toward us, coz we ended up being like "You guys are fucking crackers," we ended up being hostile to them. Some of them saw us four or five month later, asking questions and being cool. As much criticism as we get from people about not getting through to people, because we shut them up or whatever, yeah, we do shut them up. And that's the price we pay. But we also have a big enough impression on certain people that they don't forget about us.

Brent: Seriously, a lot of criticism that we get has to do with stuff like that. And that has

not been the reality. The reality is that people will be pissed off at us at first, but then we'll see them later and we'll discuss things with them, and...

Dan: It's funny what people do. Because first of all it's already been proven, that it's bullshit. That the aesthetic we've put out has pissed people off so bad. Like when we played that NC fest, after we opened up a dialog, and made it so you can have these arguments in the middle of when a fucking band is playing, that the whole fest, it set the tone for the whole thing. The bands were done. It's funny, because a lot of people who come up with criticisms about violence and ask us why we're doing it this way, we found out in a few cases, they have an underlying political line, that what we've said, undermines.

MRR: You've already talking about confrontations with the audience but I wanted to particularly ask about the Columbus incident - I imagine it was not on purpose that you got into a fight - but is that something you had ever considered would happen?

Brent: When we got to that show and there were skinheads... we knew we were fucked. But as far as I can say...

Mani: ...a lot of times it's really surprising, too. We'll play these total redneck towns in the middle of nowhere Iowa, and I'll walk in there, and think we're fucked. I'll jump to this conclusion, but that's my contradiction, and my being a totally pessimist, and thinking you have to be from the city to understand, a preconceived notion, because anybody can be into the politics. But I'll just walk in and think, "Holy shit -we're going to get our asses kicked!" And those will be the audiences that will be the most open....And since last week, if anyone wants to fuck with us.. we've established official Racetraitor security...(laughter)

Dan: yeah, we're security conscious, and we understand if this gets, like ... escalates, we'll have to be more conscious of it.

Brent: But I think also recently in talking, we've calmed down a bit in the way we talk to people. I think people get pissed off at what we say and not how we say it.

Mani: Right.

Brent: So, regardless, there's going to be shit that's going to happen.. Like I said before, if we're scared of a few skinheads, or whatever...

Dan: We should just fucking stop right now.

Brent: And Dan's tough so we don't have anything to worry about..

Dan: Yeah, I'm badass..

Brent: And my bass turns into a machete...

H-3030

white empire built on top of a golden pedestal...white kingdom plastic culture on top of the enslaved and colonized...on top of their swollen naked corpses gorging off their blood and slag...kill white culture...

xxx

the course of history continually leaves us with colonialism as the main contradiction in the world. the birth of *parasitic capitalism* came from the european raiding and looting of africa, the 'americas', asia, and the middle east. this system has perpetuated the worst kinds of genocide and brutality that the world has ever known; the cutting of fetuses from women's wombs, the impostion of drug addiction, the spreading and creation of genocidal viruses (i.e.aids, smallpocks), packing human beings as cargo into the hulls of slave ships where 10% to 40% were guaranteed to die. all done to maintain a grip on the resources of the world in order that white people could develop (steal) the wealth, culture, art and sciences which contribute to the "civilizations" that white people enjoy today. a culture based on such brutality can only be sick in and of itself. a culture can only exist in this fashion through a successful devaluation of all life. this is why white culture is infested with and reinforces the rape of woman and children, the most demonic forms of animal torture, unimaginable methods of warfare, and environmental degredation. through the theft of lands, the theft of resources and the theft of human labor (in the slave trade), colonialist powers developed "primitive accumulation of capital." this is the starting capital that has made the global capitalist white power economy of europe and the u.s. possible. this created the classes and industrial revolution of europe, the u.s. and all imperialist nations. in turn, colonialism served and still serves as the foundation of all western wealth, luxury, and accomplishment. before imperialism there had never been the concept of "europe" or "europeans", or the concept of a "white race". these creations came as a handy justification for the most brutal acts of rape, genocide, theft, and domination seen on the planet. the u.s. white power system is based on a political economy which sets 20% of the world(white people in europe and the u.s.) in a parasitic relationship to the masses of colonized people globally. this parasitic relationship continues to provide material benefits to every sector of white society from the poorest to the wealthiest, because colonialism has continuously served to raise the standard of living of all white people. generally speaking, all white people have fought actively or through complicity to preserve imperialism and protect their class interests. that is a choice we do not have to make. in order for this parasitic relationship to end, imperialism must fall...

xxx

racetraitor's world view is influenced by both personal experience and investigation of the truth heavily influenced by Yeshitelism, the political theory developed by Omali Yeshitela, chairman of the African People's Socialist Party.(this song specifically deals with Yeshitela's analysis of who white people are in the world) Yeshitelism is the guiding theory of the African People's Socialist Party and the basis for APSP's mass movement the National People's Democratic Uhuru Movement (NPDUM). NPDUM is a mass organization open to anyone that can unite under the leadership of the African poor and working class in their struggle for self-determination and democratic rights. by no means is the band racetraitor, in anyway, a representative of the Uhuru movement but we would like to encourage anyone and everyone to learn more about NPDUM and Yeshitelism...Uhuru means Freedom!!! to contact the National People's Democratic Uhuru Movement write to: 5409 S.Halsted, Chicago, Il. 60609 or call (773)924-70720 .....

.....to contact racetraitor: P.O.BOX 470475 chicago Il.60647

IT EXPLODES in your fo

OUTRAGE!

PATRICK GRINDST

GET ME

Patrick Grindstaff's Pelado Records emerged as a popular new DIY label last year with the release of the highly-praised debut 7" by The Prostitutes. Since then, the Southern California resident has continued to release roots punk records by a variety of bands. Pelado aims to promote '77 punk, oi/street punk, early 80's style hardcore punk, punk rock'n'roll, 3-chord pop-punk and other older styles of punk rock. In addition to the acclaimed Prostitutes (snotty '77-styled punk from Harrisburg, Pennsylvania) 7", Grindstaff has released 7"s by Dead End Kids (old school punk/hardcore), The Bristles (East Coast oi/Brit punk), and Frank My Uncle's Band (snotty, raw, early '80s-influenced punk from Michigan), as well as the Bladder Bladder Bladder/Dimestore Haloes split 7" (Pure '77 punk rock). Grindstaff, a scene veteran whose punk roots go back to the early 80's, has created a forum for old school punk bands to get their music out to an audience that may or may not be familiar with the sounds of "classic" punk. Grindstaff does not choose to constantly reminisce about the "good old days" or lament the demise of old school punk. Instead, he focuses on keeping the older sounds alive and in the public eye. He believes in the music he puts out, and he runs the label like a punk rock fan, not a cold-hearted capitalist. This past March, Grindstaff and I discussed his label and many of the issues surrounding independent punk labels in this day and age. Interview by Josh Rutledge

MRR: So, how did Pelado Records begin? What possessed you to start putting out records after 12 or 13 years' worth of involvement in the punk rock scene?

Patrick: Pelado began due to the fact that I said, "Why the Hell can't I do a label?" I worked at a record store part time, and otherwise shopped there all the time. I told them what records to get, and I kept them up on all the new bands. I've had bands on and off since 1983, and I hadn't had one in quite a while (This was due to drummers not knowing what real punk rock was). So I said I was going to start a label. I have to be involved in the punk scene somehow, so that's what I did. I also felt that a lot of people were doing labels and only doing pop-punk stuff, so I wanted something different.

MRR: What did you set out to accomplish with Pelado? Were you concerned with the lack of support for roots punk today?

Patrick: When I set out to do the label, I wanted to put out bands that play the type of punk that I like, which is '77 style, street punk/oi (not the bonehead or nationalist type stuff), punk rock'n'roll, early 80's punk, and punk pop. When I say "pop," I don't mean Face To Face and stuff like that; I mean stuff like Moral Crux. I wanted to do a label that people who are into the stuff I am will have a place to buy from. I didn't really set out to accomplish anything special. I just wanted to do it, really.

MRR: Musically speaking, Pelado seems to cover the roots punk spectrum quite well. Your releases have ranged from classic '77 bands to snotty, offensive punk rock. Is that variety by design? Is there any particular style of record you are trying to get out to the listening audience?

Patrick: Yeah, I guess the type of bands I have put out is by design, in a way. I love '77 punk. The first punk LP I bought was the Ramones. And I also love the early 80's stuff where it still had a 70's punk feel, but was hardcore. When you listen to early Black Flag, it's like, "holy shit." I don't think the stuff I'm doing is retro. I think you hit it when you say "roots," because every band I've done so far likes the same bands I like. I just want to put out stuff that rocks and has roots, and isn't like every Fat band (I do like Swingin' Utters and Screeching Weasel).

MRR: Have you been surprised by the success of the Prostitutes 7"? Do you think the band's popularity is an indication that the interest in old style punk is still there?

Patrick: Yeah, in a way I'm surprised. And in a way, no, because it's a damn good 7". I just hope they will stick with me. I've been very fair with them, and they are cool guys. They have a 7" coming out on another label, then I will be doing an LP with them. The people who have bought that 7" range in age a bit. I think it has appeal to old timers and kids because it does have an early sound, as well as kind of that Blanks 77 snottiness that kids seem to love. It's funny, though. As good as the press and stuff have been, it hasn't sold 1000 copies. So what does that tell you? I guess I don't have the power of a Fat or Lookout! to push a band, but I try.

MRR: Straight-edge hardcore, emo, Epitaph punk, and other genres of "new" punk seem to be doing quite well at this point. Do you think that a kid that listens to Earth Crisis or NoFX is a potential fan of old school punk? Are you trying to turn a kid like that on to the older stuff, or are you marketing your records to an older crowd?

Patrick: I want ever
young

street punk the
it just has that great rock'n'roll feel, the
parts, etc. And he turns his friends on to
type of punk, a lot of them would like i

**MRR: Talk about your own musical
to play punk rock, and what kept**

Patrick: I started my first band in 1983,
called King City in the Salinas Valley/
listened to Cheap Trick, Cars, Devo, and
'82, I bought a Ramones record and
same. The reason I started a punk band
play anything else, and I saw The Clash w
well, that was better than not at all, I su
or 4 of 1983 and I was blown away. It
me, and amazed me also. Coming from
a big deal and left an impact. My par
about it all. Of course, they hated the
they actually met some punk kids, they
been) very supportive of it. Death Trap p
in Central California. We played Fresno

further up the state to San Jose a coup
a promoter, and we got to play with the
Unrest, Rizby, and one of my all-time
I moved to So. Cal for a year, and the
Second Chance. We played Gilman Stre
(Costa Mesa), I haven't done much ba
can't do without it.

MRR: What's the big

**and the punk scene of 1987? H
changes in the kids or the music**

Patrick: I think there are a few differe
Central Coast, if you saw someone with
on, you knew you had something in
unless they thought everyone was
remember going to shows not knowing
Even up to the late 80's, you didn't kn
the band was showing up or there wo
kicked (Thank God I never did). I kno
cool, but it made it more fun. It wasn't
didn't buy you hair dye. I think people

PATRICK GRINDSTAFF OF PELADO RECORDS

rgea as a popular e highly-praised thern California ords by a variety street punk, early hord pop-punk and o the acclaimed isburg, Pennsyl- d End Kids (old st oi/Brit punk), '80s-influenced ladder Bladder/ k). Grindstaff, a e early 80's, has

e label like a punk ast March, Grind- issues surround- ge. Interview by

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shopped there all the time. I told them what records to get, and I kept them up on all the new bands. I've had bands on and off since 1983, and I hadn't had one in quite a while (This was due to drummers not knowing what real punk rock was). So I said I was going to start a label. I have to be involved in the punk scene somehow, so that's what I did. I also felt that a lot of people were doing labels and only doing pop-punk stuff, so I wanted something different.

MRR: What did you set out to accomplish with Pelado? Were you concerned with the lack of support for roots punk today?

Patrick: When I set out to do the label, I wanted to put out bands that play the type of punk that I like, which is '77 style, street punk/oi (not the bonehead or nationalist type stuff), punk rock'n'roll, early 80's punk, and punk pop. When I say "pop," I don't mean Face To Face and stuff like that; I mean stuff like Moral Crux. I wanted to do a label that people who are into the stuff I am will have a place to buy from. I didn't really set out to accomplish anything special. I just wanted to do it, really.

MRR: Musically speaking, Pelado seems to cover the roots punk spectrum quite well. Your releases have ranged from classic '77 bands to snotty, offensive punk rock. Is that variety by design? Is there any particular style of record you are trying to get out to the listening audience?

Patrick: Yeah, I guess the type of bands I have put out is by design, in a way. I love '77 punk. The first punk LP I bought was the Ramones. And I also love the early 80's stuff where it still had a 70's punk feel, but was hardcore. When you listen to early Black Flag, it's like, "holy shit." I don't think the stuff I'm doing is retro. I think you hit it when you say "roots," because every band I've done so far likes the same bands I like. I just want to put out stuff that rocks and has roots, and isn't like every Fat band (I do like Swingin' Utters and Screeching Weasel).

MRR: Have you been surprised by the success of the Prostitutes 7"? Do you think the band's popularity is an indication that the interest in old style punk is still there?

Patrick: Yeah, in a way I'm surprised. And in a way, no, because it's a damn good 7". I just hope they will stick with me. I've been very fair with them, and they are cool guys. They have a 7" coming out on another label, then I will be doing an LP with them. The people who have bought that 7" range in age a bit. I think it has appeal to old timers and kids because it does have an early sound, as well as kind of that Blanks 77 snottiness that kids seem to love. It's funny, though. As good as the press and stuff have been, it hasn't sold 1000 copies. So what does that tell you? I guess I don't have the power of a Fat or Lookout! to push a band, but I try.

MRR: Straight-edge hardcore, emo, Epitaph punk, and other genres of "new" punk seem to be doing quite well at this point. Do you think that a kid that listens to Earth Crisis or NoFX is a potential fan of old school punk? Are you trying to turn a kid like that on to the older stuff, or are you marketing your records to an older crowd?

Patrick: I want everyone to like my stutt, especially younger kids. My 19-year old brother likes some of that Epitaph stuff (as do I), but he l o v e s 70's style punk and best. He says street punk the cool guitar it just has that great rock'n'roll feel, the parts, etc. And he turns his friends on to it. I think if kids knew about this type of punk, a lot of them would like it.

MRR: Talk about your own musical career. What motivated you to play punk rock, and what kept you going?

Patrick: I started my first band in 1983, Death Trap, in a small hick town called King City in the Salinas Valley/Central Coast of California. I had listened to Cheap Trick, Cars, Devo, and the Plasmatics. And then in '82, I bought a Ramones record and have never been the same. The reason I started a punk band was because I couldn't play anything else, and I saw The Clash without Mick Jones (Oh well, that was better than not at all, I suppose) on January 3 or 4 of 1983 and I was blown away. It scared the shit out of me, and amazed me also. Coming from a small town, that was a big deal and left an impact. My parents were pretty cool about it all. Of course, they hated the music itself. But after they actually met some punk kids, they didn't mind and were (and have been) very supportive of it. Death Trap played with some really good bands in Central California. We played Fresno, SLO, Monterey, Santa Cruz, and further up the state to San Jose a couple of times. We were lucky. I knew a promoter, and we got to play with the Vandals, Battalion of Saints, Social Unrest, Rizby, and one of my all-time faves, Social Distortion. After that, I moved to So. Cal for a year, and then back to King City where I was in Second Chance. We played Gilman Street, San Luis Obisipo, etc. Down here (Costa Mesa), I haven't done much band-wise. I just love punk rock and can't do without it.

MRR: What's the biggest difference between the punk scene of 1997 and the punk scene of 1987? Have you seen any significant changes in the kids or the music?

Patrick: I think there are a few differences. I remember, especially on the Central Coast, if you saw someone with a Black Flag or Dead Kennedys shirt on, you knew you had something in common. Usually, you would say hi unless they thought everyone was a poser except them. Also, I can remember going to shows not knowing what the hell was going to happen. Even up to the late 80's, you didn't know if a show would even happen, if the band was showing up or there would be a riot or you'd get your ass kicked (Thank God I never did). I know some of these things don't sound cool, but it made it more fun. It wasn't so safe and happy, and your parents didn't buy you hair dye. I think people 10-15 years ago were more out to

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MRR: How "big" do you see Pelado growing as a label? You've put several releases out in a fairly short amount of time. Can you keep the pace up?

Patrick: Well, I'm not sure how big it will get. But to be honest, I would like to be able to quit or work part time at my current job and be able to pay my rent and bills with the label. I don't understand the "you can't make money off of punk rock" thing; Lot's of people do (make money off of punk rock). It depends on how you do it. I want to treat everyone the way they want to be treated, and I am fair with the bands. I don't have someone backing me. It's all me putting up the money. I know if I called my parents and said, "Hey, I need some cash," they would say yes. But I don't need to. I have a credit card, ha Actually, that's how I paid for my first two, and now they pay for themselves eventually. I still have to dig into my money. It's not paying fully for itself yet. I don't want to get to be where people can't talk or write to me. I've been in a band, so I see their point of view, where as some labels may not. I am doing a CD compilation next with some great bands (Some have flaked out), and I hope this helps me make a bigger name for myself. It has already let me talk to a lot of very cool bands. I just want to keep putting out stuff by good bands. I think I'll put a few things out after the compilation, and then wait a couple of months and do more. I don't think it's bad to get to a certain level of popularity. It's when you change as a person that it's bad. But I have people around me who will set me straight if I ever get that way. Shit, I can't even sell 1,000 records right now!

MRR: I know you work really hard at filling orders and providing quick service for your mail order customers. Is that becoming increasingly difficult to sustain as the label gets bigger? Do you still do all the label work yourself?

Patrick: It is a little harder. But I am lucky that I work in a mail room, so I can just send it from work and not have to go to the post office every day. I fucking hate waiting a long time to get a record in the mail. I send my shit out the next day, unless I get it on Friday or Saturday. Then it goes out Monday. I don't think there is any excuse to take more than 3-5 days to send it out to them. Really, it should be ASAP. Recently, I had a case where a guy sent me a letter saying, "Hey, where are my records I sent in for in November?", and I freaked out. So I went through my computer list, and I save all the letters I get. I couldn't find anything from him, but I wasn't going to say, "No, you didn't," so I sent the records even though I've heard other labels say, "we didn't get the money, send it again." I didn't want that kid to think, "what a dick." If it was for a large order, that might have been different. I still do everything by myself, and I will until I absolutely can not do it by myself. This way, I know it gets done.

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MRR: What are some new Pelado projects that people can look forward to in 1997?

Patrick: Like I said earlier, the compilation that might be out by the time you read this with all the bands who have done something with me doing new songs, as well at this time it should have The Suspects, The Choice, Spent Idols, Cheatin' Hussies, Dropkick Murphys, Bomb Squadron, Workin' Stiffs, The Bitters, The Deacons (formerly God Squad), Reducers, Glass Heroes, Moral Crux, Padded Cell, Disappointments, and more. I am planning an LP by The Prostitutes and 7"s by Moral Crux, Workin' Stiffs (possible picture disk), Corroded from the UK (former members of The Stains), Cheatin Hussies & Disappointments, Bladder Bladder Bladder, and who knows what else.

MRR: What would you like to achieve with Pelado over the next couple of years? Ideally, what kind of success are you looking for?

Patrick: I would like to do it full time and help bands out that may not be able to get on other labels for whatever reason. I can't do everything that is sent to me. I'd like to do more split 7"s. I guess they don't sell as well, but they are good for smaller bands, especially if you can get a better-known band on one side. I want to keep it going and expand so that it keeps me busy and interested. Like I said, I want to stay true to form. I know you've all heard it before, and then the label fucks bands over or whatever. But I hope I never get that way. Oh, one thing: a lot of your favorite bands out there have fucked over labels. Just ask Dr. Strange. So it's not all evil labels. I would like to be able to give my family jobs they like. I think that would be very cool. Pretty much my whole family, cousins and all, are into punk. I don't know what else- maybe do shirts, etc. I want to get into other stuff, like producing bands and maybe playing again.

MRR: What happens to the bigger independent punk labels that lose touch with their roots as they become more successful? Do you think it's possible to reconcile profiting off of punk rock with the ideals of a DIY label?

Patrick: Yes, I think you can still keep it DIY and make money per say. Look at Dr. Strange. I don't really like the bands on his label, but he does all right and he seems fair and still does it himself with a bit of help. He has had trouble with a few bands screwing him. I think when you get big, you do lose touch, but you can avoid that by being part of a label and not blaming other employees or backing out on bands you promised things to. It burns me out to hear about Lookout!, etc. I think also if you get big, you can give back to the scene. I'm not sure how at this time. I probably never will be in that boat. But you know, help out clubs with legal problems or whatever. The labels, just like the bands, can't forget where they came from and what got them there!!!

MRR: Do you think people will continue to remember roots punk as time goes by? Ten years from now, will people know who The Clash or the Dead Boys were?

Patrick: Actually no!! Shit, more than half of these kids don't know who the Dead Boys are, or the Buzzcocks or Boys or Chelsea or the Avengers. Some have never even heard the Ramones or The Clash. So ten years from now, I don't know. I think some will, but bands from the mid-to-late 80's would probably be more of a reference point. I think MTV punk is dead, and in some ways it may have helped build a stronger scene, since some of these kids are bound to stay with punk. Hell, look at all the great shit out there from The Stitches, Prostitutes, and Workin' Stiffs to Moral Crux, The Crumbs, and good snotty pop stuff like The Lillingtons.

MRR: No further questions. Is there anything you wish to add?

Patrick: I would like to thank all the people out there for their support, especially my parents, family, Josh, and all the people who have written and bought records. Hi to everyone on the East Coast, South, Midwest, and Japan! Look for lots of great punk rock from Pelado Records. Don't be afraid to seek out bands you haven't heard!

For a current Pelado catalog, please send a stamp to address at left.

OSTAFF OF PELADO RECORDS

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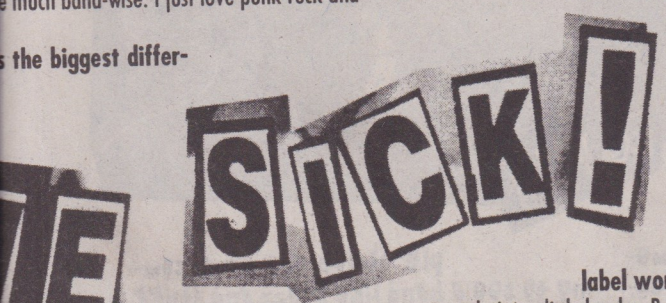

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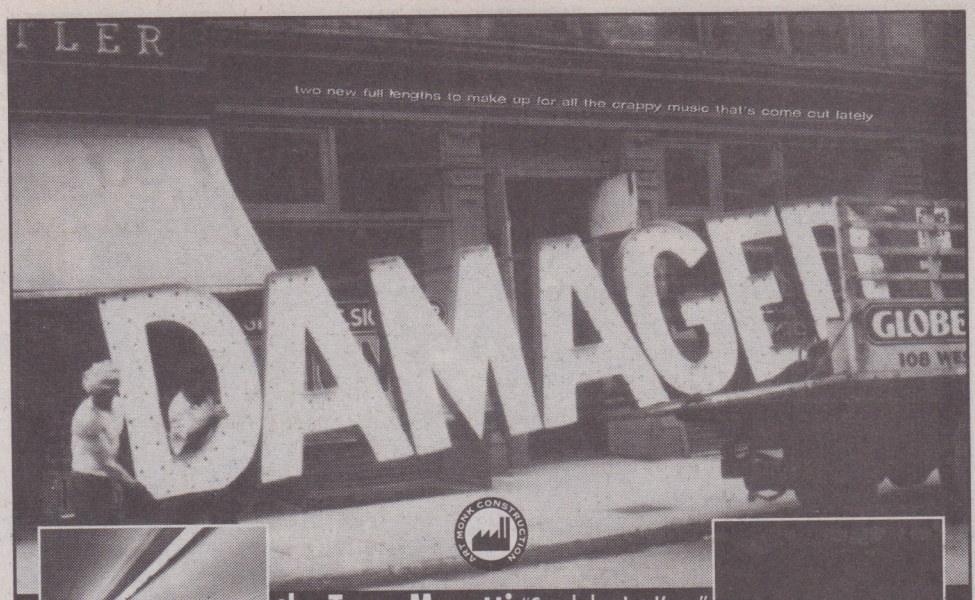
Interview conducted on March 28, 1997 outside Gilman Street after their show benefitting Frank Depression Records. Paul

MRR: So where are Mark and Scott?
Nick: They probably went to buy smokes or something.
MRR: So who make up The Misanthropists?
Allen: it's Nick on vocals, Mark on bass, Scott on drums and me on guitars and vocals.
MRR: Didn't you have another drummer when you first started out?
Nick: We had a guy named Edwin on drums.
MRR: What happened to him?
Allen: When we started to get shows he started flaking a lot so we got rid of him.
MRR: So is he in another band that you would like to promote or something?
Allen: Oh no, he's in no other band he's just a regular person who likes to go to school and likes to go to work and he likes to play with his dick.
MRR: Where are you guys from?
Allen: South City, Daly City, Redwood City.
MRR: Is there a scene or other bands?
Nick: No, we are the scene. There a bunch of cheesy metal bands.
MRR: You guys planning to play any more shows?
Nick: Yeah, with Naked Aggression and Final Conflict and some other touring bands.
MRR: Do you guys really hate people?!
Allen: Yes, most people are stupid, they suck.
MRR: Are you guys racist? It says on the sleeve of your split 7" with Godstomper to "Fuck Racism, Hate everyone equally!!".
Nick: Does that sound like it's racists?
Allen: It has nothing to do with KKK or Nazis skinheads, why hate one race for something stupid? We hate everybody. People are the worst.
MRR: What should we do to solve this problem?
Nick: Kill everybody, just drop a hydrogen bomb.
Allen: That sounds good.
Nick: All the cool people can hide some where so they won't get killed.
MRR: What do you like?
Allen: I like Ingrid (his girlfriend).
Nick: I like Godstomper.
MRR: Any props to anybody?
Nick: I give props to Christian Prohibition, Ron in Final Conflict.
MRR: Any upcoming releases?
Nick: A split 7" with Christian Prohibition, some cool compilations
MRR: Anything else?
Nick: We are not West Bay or East Bay or any of that shit.
Allen: we are Hate Bay.
Nick: We are from our own area of nobodies so we don't care what anybody says.
MRR: is punk really dead?
Nick: Yeah. It's really dead.
MRR: Does hardcore powerviolence have any influence in the punk rock scene?
Nick: Sort of, because it is the only thing that is good that is coming out right now.
MRR: Is it a trend?
Nick: To a extent, a lot of people, there are more coming to see a band like Spazz and stuff who weren't there before. If your some new kid who found out about Spazz last month, that's cool, but if you dissed them last year and now you like Spazz then that's fucking stupid and you're hopping on the trend.
Allen: Yeah, fuck people who think they were born punk, man, or think theyre into hardcore..

Available: The Misanthropists/Godstomper split 7" $3.00 from Cesspool Records, 985 Bidwell Ave, Sunnyvale, CA 94086 Send correspondence to Nick or call (415) 589-8785.



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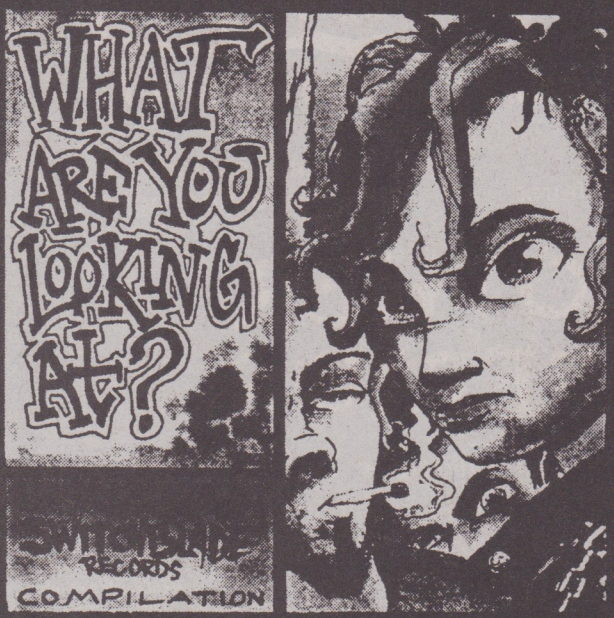

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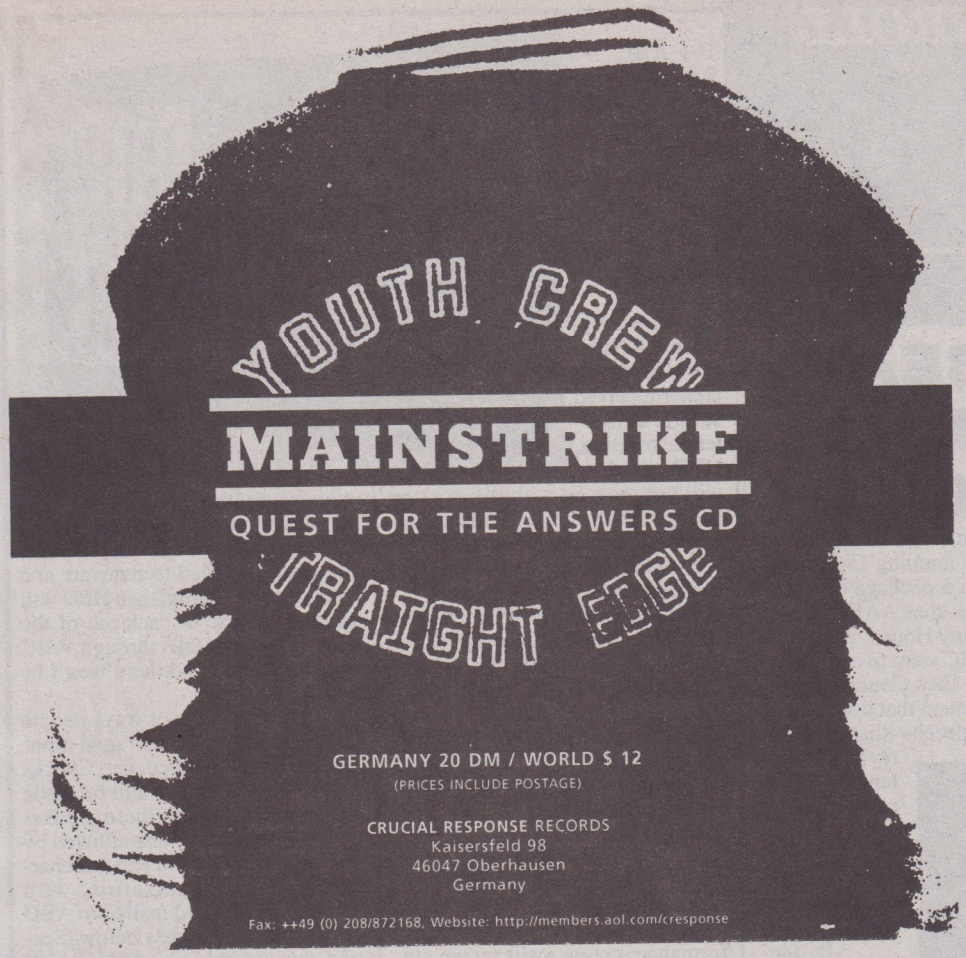

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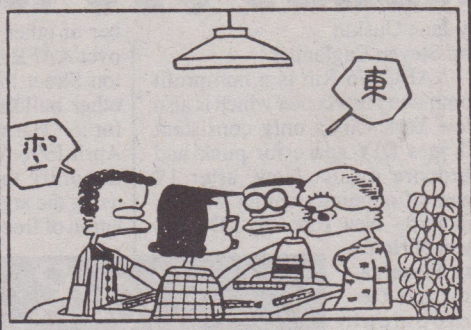

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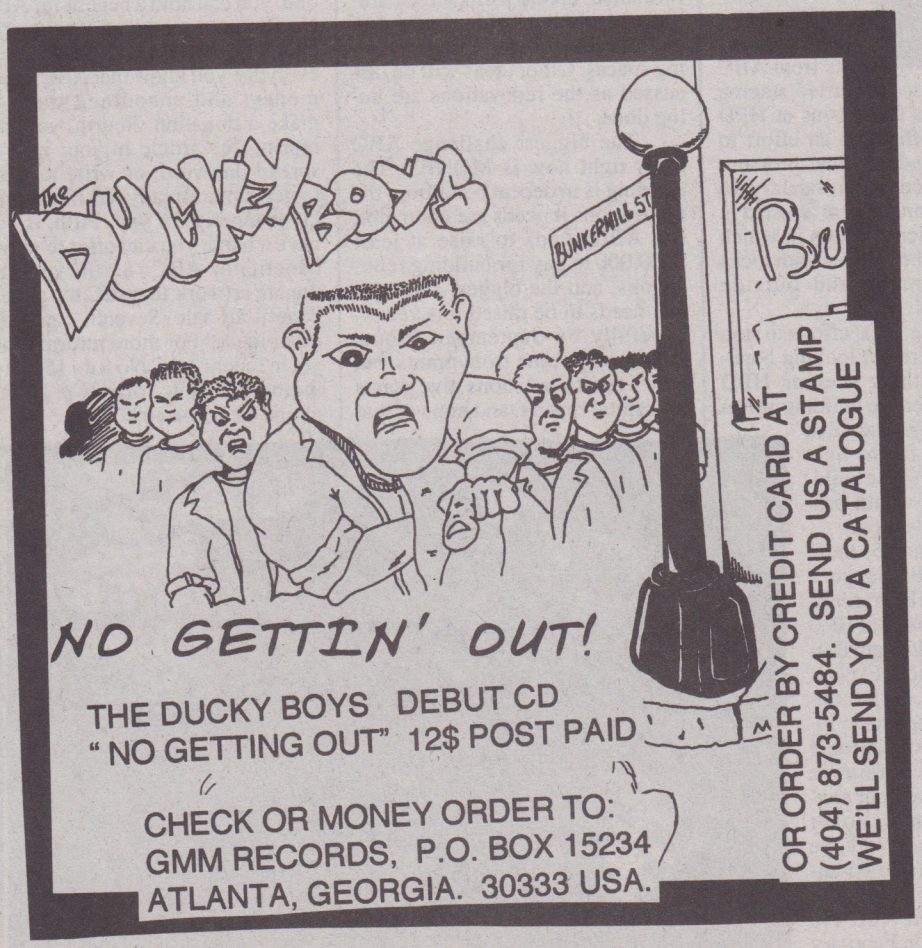

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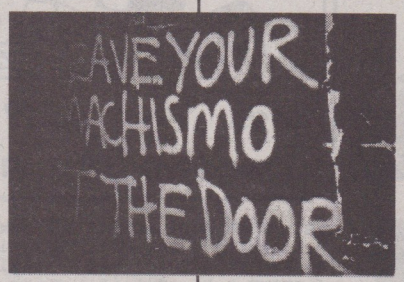
MAXIMUMROCKNROLL
NEWS
July 1997 Page 1

ABC NO RIO BEATS EVICTION BUT NEEDS $$$ NOW!

by Jane Guskin
and Steven Englander

ABC No Rio is a non-profit community arts center which is also New York City's only consistent all-ages DIY space for punk and hardcore music. Now, after 17 years of ongoing conflict with its landlord—New York City's Department of Housing Preservation and Development (HPD)—ABC seems to have won the battle to buy its building at 156 Rivington Street on Manhattan's Lower East Side and expand it into a permanent five-story arts center, performance space and gallery with a silkscreen studio, a darkroom and more.



Since June 1995 HPD has been actively fighting to evict ABC. ABC fought back in the courts, and was able to get some eviction proceedings dismissed. But HPD kept coming back with new ones. Knowing that public pressure was needed, ABC gathered over 2,500 signatures on petitions, and hundreds of supporters sent letters directly to HPD.

Around fall of 1995, a group of committed people moved into the upper floors of the building—which were vacant—to provide regular maintenance and safeguard it from eviction. The upstairs residents helped strengthen the links between ABC No Rio and the Lower East Side squatters community.

On December 7, 1995, the New York City Council declared the building at 156 Rivington Street a blight on the community and approved HPD's plan to "develop" the building by evicting ABC and turning it over to Asian Americans for Equality (AAFE). Despite its progressive-sounding name, AAFE is a real estate development group which has been involved in a number of other shady deals. HPD won over AAFE by lumping 156 Rivington Street into a package deal with other buildings that AAFE wanted for its "Harmony House" project. In April 1996 ABC went to court to try to nullify the City Council ruling, using the argument that it was a violation of free speech—that HPD was trying to silence ABC in retaliation for ABC's continued critical and militant stance against city policies.

In January 1997, a core of activists from ABC and the squat scene started staging radical protests and sit-ins at HPD and AAFE's offices in an effort to build public and political pressure against the eviction. On January 16 five ABC supporters were arrested in a civil disobedience action in which they shackled themselves with locks and chains inside and outside AAFE's offices.

Meanwhile, legal efforts to stop the eviction were not looking hopeful. The only thing keeping HPD from taking over the building was a light bulb: a judge had ruled that HPD must fix the light in the entryway of the building before she would proceed with the eviction.

On February 5, more than a dozen ABC supporters broke past HPD security and staged a sit-in at HPD Commissioner Lilliam Barrios-Paoli's office. Expecting mass arrests, the protesters were surprised to be invited by the Commissioner into an HPD conference room. After a two hour conversation, Commissioner Barrios-Paoli held off the eviction and scheduled another meeting to resolve the conflict between ABC No Rio and HPD. On February 10, ABC No Rio representatives and the residents of 156 Rivington Street met again with the Commissioner and her staff and reached an agreement.

In a letter of intent from the Commissioner received several days after the meeting, HPD said it will not proceed with the eviction and will enter into a "Use and Occupancy" agreement with ABC No Rio for the storefront and basement space the arts center currently occupies. In exchange, HPD will be allowed to inspect the entire building. Within six months the residential occupants of the building will voluntarily vacate and ABC No Rio will provide HPD with a plan to develop the entire building into a community arts facility under HPD's Community Works Program. Under this program, HPD will sell ABC No Rio the building for as little as one dollar. Then ABC plans to expand the space available for music and other performance; create a silkscreen studio and photographic darkroom; and provide workshop and meeting spaces. Other ideas will be discussed as the renovations are being done.

The biggest challenge ABC faces right now is MONEY. The building is in decent condition; the renovations it needs are not major. But ABC needs to raise at least $100,000 to pay for building renovations, and the biggest chunk of that needs to be raised this year—hopefully by September. (Some money may come from grants, but only a few foundations give grants for capital repairs, and none of that money will be available until ABC actually owns the building.) If ABC can't show that it can quickly raise the money needed to renovate and operate the building, then HPD will have an excuse to back out of the deal. If the deal falls through, ABC will be evicted and there won't be another chance.

There are lots of ways people can help. First, you can send money out of your own pocket. Checks and money orders should be made out to ABC No Rio (these are tax-deductible to the extent allowed by law because ABC No Rio is a charitable arts organization with 501(c)3 status) and mailed to ABC No Rio at the address below. Second, you can hold a benefit for ABC No Rio (and send the money to the address below). Third, you can tell everyone you know that ABC needs money, and encourage them to make a donation. Fourth, you can reprint this article in your zine to spread the word, or write to ABC to get camera-ready ads if this article is too big for you. Fifth, if you have a band, you can offer to play a benefit for ABC. Sixth, you can donate artwork for ABC to sell at a benefit art sale. Seventh... got any other ideas? For more information, get in touch: ABC No Rio, 156 Rivington St, New York, NY 10002, phone 212-254-3697.

Shame on Nike

Commentary by Lisa

I know you've seen the new Nike commercial. The one with the young kids, of all races, and both genders exclaiming "I am Tiger Woods", "I am Tiger Woods", conveying the idea that they have the ability to achieve greatness, and have equal opportunities, just like Tiger Woods. In essence, the spirit of Tiger is in these kids. Now, not to distract from the fact that Tiger Woods is a great golfer, and achieved quite a lot, but rather to attack Nike's latest ad campaign, the idea for the commercial is certainly not original, and it's origins are from a dark moment in Civil Rights History.

If one watches the excellent award-winning series "Eyes on the Prize", documenting the various stages of the Civil Rights movement in this country, in particular, the section about the Black Panther Party, and the FBI/Chicago police murder of Fred Hampton, and subsequently his funeral, one might see where Nike co-opted the idea for their commercial.

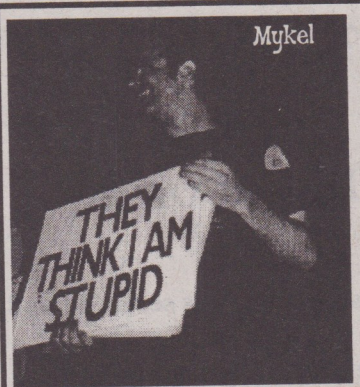
After Hampton's murder, a Black Panther Party Member was talking to members' children about Fred, trying to convey to the kids what Fred meant to all people in struggle. At one point, a child stood up and said, "I am Fred Hampton", then another stood up and said "I am Fred Hampton", until every child was on her/his feet, exclaiming that she/he was Fred Hampton. In one interview segment from the "Eyes on the Prize" documentary with the man who was talking to the kids, he stated, that he didn't proceed, because the kids were aware of the good Fred had done in his short life, anti-poverty programs, school lunch programs, and protests against the racist Chicago police department. But, most importantly, Fred gave black people a sense of pride, and self esteem, and instilled in all people the right to struggle for justice, against institutionalized racism.

The fact that Nike has utilized this moment in history to sell their shoes, and athletic gear, is deplorable. It is another example in a series of commercials, where ideas, concepts, and social movements, have been co-opted by big business to sell their products' Remember Nike borrowed the Beatles song "Revolution" a few years back? Or, recall Mercedes Benz utilizing Janis Joplin's song "Mercedes Benz" to sell their cars? Janis's song was anti consumption, yet it was used to sell expensive, conspicuous cars. These examples, and most importantly, the "Tiger Woods" example, were facets of anti-establishment movements, and are now used to attract customers to buy, buy, buy.

Should we care that corporations are co-opting ideas at the expense of history, to make a profit? Hell yes. It is not up to big business, or anyone to re write history, especially the history of the people and the struggle for justice.

THE NEWS NEEDS YOU

MRR is always looking for news items, articles, newspaper clippings or calender events to supplement the NEWS section. We need you to be the eyes and ears and to pass on any leads that you come across. We also like political cartoons and comic strips. Send them in!



MRR Columnists Ham it Up at Coney Island High

A legendary meeting of the minds: Rev. Norb (Boris the Sprinkler), Mykel Board (Artless), and George Tabb (Furious George), embarrass themselves during a night of "Maximum Rock N Roll" this past May. Photos by Wendy Waxman.

•CALENDER•

The following is a list of upcoming events. Because of space restrictions, only contact information is list. Remember that the bands and styles vary greatly for each music/punk fest, so contact the promoter for a current lineup. Please write in with any information you have of punk, zine, or political fests and conferences, and try to get the info in as early as possible! This list is availabe on email from jenangel@mindspring.com.

• July 11-13
Columbus Ohio:
More Than Music Fest
Mike THorn, 1579 indianola columbus oh 43201, (614) 421.1269

• July 12
Bloomington IL:
Dummercon Ezine Conference
dto@op.net (mogel), phuckelb@sun.iwu.edu
http://www.dto.net/dummercon

• July 15-20
Olympia WA:
Yo Yo A GoGo Music Fest
Yoyo A Go Go, Post Office Box 2462, Olympia WA 98507.
http://www.olwya.net/yoyo
yoyo@olywa.net

•July 25-27
Chippewa Falls WI:
Punk Fest
Erik, 715 W WIllow St Chippewa Falls WI 54729 / Jasper: (715) 720-1573

• Aug 15-17
Boston MA:
Riot Grrrl Convention
riot grrrl boston c/o madhu, 48 r.f. higgins dr, norwell ma 02061
RGBoston@aol.com, http://members.aol.com/RGBoston/rgb.html

• Aug 15-17
Greenville NC:
Hardcore FEst
Alex, PO BOX 3871, Greenville, NC 27858, (919) 757-0843

• October 5
Toronto Ont CANADA:
Zine Fest
info: halpen@interlog.com.

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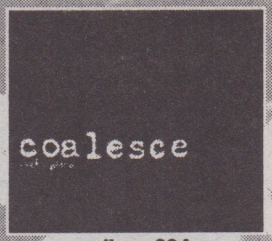

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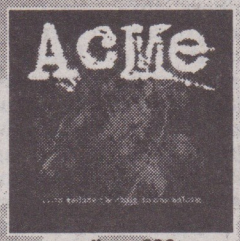

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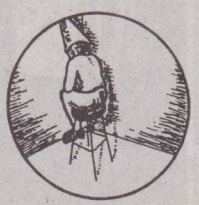

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Electric Frankenstein "Sick Songs" CD $12.00 (Newest stuff)
Epileptix "Self Hate" 7" $3.00 (ltd to 400)
the Goblins "Goblin Pride" CD $10 (Chicago ghoul garage madness)
Oi Polloi "Resist" LP $9.00 (German Import back in stock)
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"Come on Back" 7" $3.25 (On The Donnas label)
Stitches "Second Chance" 7" $#.25 (Newest single on US Bombs label)
Templars "Night of the Seagulls" 7" $3.50 (NYC oI!-new stuff)
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Sun 8/17 Tune Inn New Haven, CT	Mon 8/18 Bowling Alley Long Island, NY
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Thurs 8/21 Pipeline Newark, NJ	no Showcase Showdown

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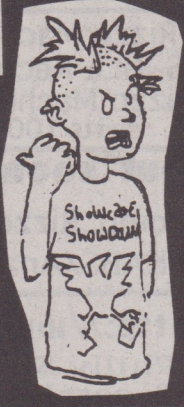

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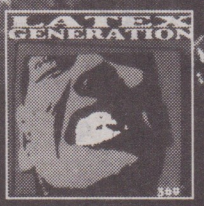

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MRR BOOK REVIEWS

Ask Dr. Mueller • Cookie Mueller
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"Cookie Mueller was a writer, a mother, an outlaw, an actress, a fashion designer, a go-go dancer, a witch doctor, an art hag, and above all, a goddess." So sayeth John Waters and so showeth this book. *Ask Dr. Mueller* contains a joyful jumble of Cookie Mueller's wacky anecdotes, bizarre fiction, art and advice columns, and travel commentary. The book is entertaining and I recommend it heartily. But I would like to take this opportunity to issue a warning to those among you who are susceptible to over-romanticizing the bohemian lifestyle. Be advised: Mueller makes starving artistdom seem like a lot of fun. In fact it's enough to make you want to quit your job right now and run out to apply for food stamps. But I'm here to tell you, welfare ain't what it used to be. Think carefully! If you're afraid you can't hack it as a struggling bohemian, don't buy this book. But do at least give yourself the treat of a surreptitious peek at the back cover, which features a Nan Goldin photograph of Cookie with her pants pulled down, peeing in an alley.

Cookie Mueller came of age in Baltimore under the early Waters administration and starred in such cinematic classics as *Multiple Maniacs* and *Pink Flamingoes*. As part of John Waters' raucous royal entourage, Mueller naturally has plenty of outrageous anecdotes to share. She describes hilariously the winter of 1970 in Provincetown, when she and her starving, freezing friends frequented the local garbage dump looking for food, fuel and things to sell. She recounts Divine "standing in his full-length mink coat on top of mountains of garbage, his head crowned with circling, screeching seagulls." At holiday time they hankered for a Christmas tree but were too impoverished to buy one. Instead they snuck out like grave-robbers in the night to dig up a prize Blue Spruce from the neighbors' yard. Then they decorated it with Cookie's earrings. However for me the true charm of this story lies not in the crafty treenapping but in Mueller's final note that Divine eventually purchased and planted a baby Blue Spruce replacement.

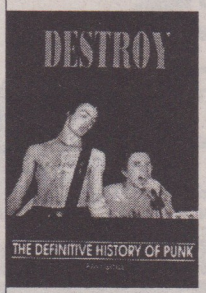
Of course any underground film lover will lap up these tales with all the onscreen enthusiasm of Divine lapping up dog shit. But Mueller's writing has more to recommend it than mere Divine inspiration. She has the warm chatty style of an eccentric gum-cracking diner waitress. Because of this, some of her best anecdotes are actually about life in Baltimore prior to her becoming "sort of famous." As an intrepid eleven year old, she wrote a 321 page novel, bound it with beer-case cardboard, "smuggled it into the library and put it on the shelves in the correct alphabetical order." In "Dogs I Have Known," she explains how she acquired her dog Beauty. Having been the pet of a bar owner, Beauty turned out to be literally a boozehound. She turned up her snout at Alpo but happily gulped down beer and potato chips.

While reading Mueller's stories, you'll sometimes find yourself looking for the evidence of a slight crack where fiction has been reattached to fact. Exaggeration works like a Wonderbra to bolster up reality in her tales. But this propensity for invention and penchant for the absurd serve Mueller well in her fiction pieces. One of the best stories is "Fan Mail, Frank Letters and Crank Calls," in which, among other things, an Italian woman struggles over whether to tell her lover about her job, reuniting male statues with their penises. (The penises were ordered removed by a former pope who was either particularly prudish or seized with size envy.)

Cookie Mueller lived mainly in New York in the eighties, until her death of AIDS in 1989. During this period she wrote "Art and About" for *Details* magazine—before *Details*' frightening reinvention as a *GQ* clone. The columns reprinted in the book do give you an idea of the New York art world in the eighties, but are just as likely to take an erratic turn into some subject such as the chances of separated-at-birth twins having the same sense of humor.

In the early eighties Mueller also wrote a health advice column for the *East Village Eye* (hence the name of the book). Mueller's medical credentials are questionable, but she makes up for it by answering a question about impotence with "I make house calls for this one," and wryly quoting Chris Isherwood on STD's: "If you don't have one you're not trying hard enough." However, I was vaguely disappointed to learn that Mueller apparently made up the questions as well as the answers. Ah well, maybe those were lean years and letter openers were expensive. — Melissa Klein

Destroy: The Definitive History of Punk • Alvin Gibbs
280 pages • £12.99
Britannic Press Publishing • no address



I have a natural aversion to terms like "new and improved," "manufacturer guaranteed," "maintenance free" and "definitive"—especially this time around. What is it that makes a book rise from "ordinary" or "merely adequate" to "definitive?" There are enough books chronicling the rise and fall of punk to stock an entire shelf at Barnes and Noble, and there are probably many more finding their way into print. Some of them are educational, others are entertaining, some are just a little misguided. *Destroy: the Definitive History of Punk* manages to fall into all three categories simultaneously.

Alvin Gibbs has earned his scene credentials from his tenure in geriatric punk rock favorites the UK Subs, and was in the right place at the right time when the Sex Pistols, the Clash and the Damned were first making headlines and offending teatime television audiences in Britain. He relates the sense of religious epiphany he experienced first glimpsing the New York Dolls on the BBC in the early seventies—"They were musically and visually exciting, evidently degenerate, and authentically sleazy. They were perfect..." Personal asides like these are the bright spots of the book, and there aren't enough of them for my liking. This is the definitive history of punk, remember—that's a lot of degeneracy and sleaze to cover—and Gibbs gives his autobiographical notes short shrift in the process.

The bulk of the narrative is a compressed encyclopedia that traces the "roots of punk" from its beginning with the Velvet Underground, the Stooges, and the New York Dolls—all familiar stuff, especially if you've read at least one New Yorker article on the subject. Names are dropped, band histories are quoted, and twice-told tales are told once again. The Adverts, Eater, Chelsea, the Boys and even the Hammersmith Gorillas are all given mention in the text. The fast life and quick demise of the Sex Pistols is exhumed and examined—a gruesome snapshot of Sid even made it to the book's cover, though that might have more to do with product recognition than artistic purity. Tribute is paid to all the worthy subjects.

Throughout all of this Gibbs is writing about what he knows best, namely British punk rock from the late seventies to the early eighties (understandably so—it was the UK Subs, after all), and much of what falls outside is touched on only lightly, or is loaded with embarrassing inaccuracies. At one point the membership and discographies of Discharge and G.B.H. are combined into one nonexistent band. American punk and hardcore after 1977 is neatly dismissed in three pages, most of them torn liberally from the old *Hardcore California* (Last Gasp) book that came out years ago—hopefully some of the glitches will be pulled from future printings, but they still make a

trivia hound like myself cringe. All of this is minor stuff, of interest only those without lives—but when a reference work boldly labels itself as "definitive," mistakes like these come as a surprise.

When Destroy is at its best, it's a funny, low-key account of playing in bands, putting on shows, and experiencing the music world first-hand. The rest of the time it's like a Reader's Digest guide to Punk Rock 101—you might walk away a bit more educated, but don't think that you're getting the complete story. — Jeff Heermann

Death Blossoms • Mumia Abu-Jamal
158 pages • $12
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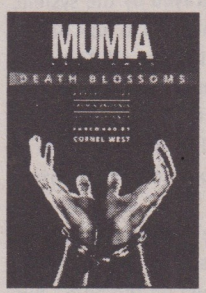


"Their sermons aren't particularly cerebral. Nor should they be. They preach to congregations whose spirits have been beaten down and battered all week long." So says Mumia Abu-Jamal, discussing the black Baptist preachers he saw in his youth. Those lines, which come fairly early in *Death Blossoms*, could be taken as useful advice for how to approach the book itself. His first book, *Live from Death Row*, was a collection of commentaries on daily life among men condemned by the state to die. No one could expect such a politically motivated inmate as Abu-Jamal to refrain from setting his observations in a wider social context, nor should they—and *Live from Death Row* definitely had its share of social commentary. That book's strength is in its engagement of the heart and the head: here are the tragedies, here is the system that creates them. All of this made for a powerfully coherent, incendiary call-to-arms.

From the beginning, *Death Blossoms* is clearly different. The table of contents lists some three dozen short pieces, not subdivided into sections or seemingly structured in any way. It opens with three introductory pieces (including a brief foreword by Cornel West), all of which approach Abu-Jamal's political problems from a perspective laden with spirituality. Typical quotes: "Mumia's life forces are sealed off and preyed upon by a carceral onslaught tantamount to hi-tech slavery," "Here, then... are the flowers of his spirit." Frankly, I was prepared for the worst after these pieces. I'm not a big believer in spiritual solutions to political problems. But *Live from Death Row* was so good that I put aside my misgivings and read on with as open a mind as possible.

On balance, I'm glad I did, there's much here that can stand alongside the first book. Whenever Abu-Jamal tells his story, or those of the men on death row with him, this book packs a punch, albeit a subtler, more considered one. "The Search," "Hate's Unkind Counsel," "The Spider," and particularly "Remembering Moser" are gritty and reflective at the same time, building on the best of *Live from Death Row*.

"Men of the Cloth" is an expertly constructed telling of a real-life parable but illustrates one of *Death Blossoms*' problems: it's an elegeiac tribute to the superior spirituality of John Africa, founder of MOVE. I don't know enough about MOVE to comment either way on their politics, but pieces like "Men of the Cloth" and "The Wisdom of John Africa" sound an awful lot like standard-issue true-believer drone.

The book's other main flaw is even more problematic: most of the social commentary rings somewhat superficial, and has a definite pronouncements-from-on-high quality. At their best, these pieces ("Objectivity and the Media") don't really say anything new. At their worst ("Politics," "Violence") they trade in such banal generalities and pious declarations that I felt like I just picked up some shitty "political" zine. I really can't hold this against him, for obvious reasons: he's got a few other things to worry about. I just wonder why these pieces are in the book and if Abu-Jamal has attained such status that no one dared to edit this stuff.

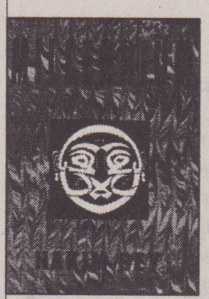
The other major category of selections in *Death Blossoms*, which could be loosely grouped together under the rubric of "spiritual reflection," are decent. Accompanied by quotes from the likes of Elie Wiesel and Kahlil Gibran, these pieces are occasionally thought-provoking in their ruminations on the weightiest of questions ("Life's Religion," "Thoughts on the Divine," "Children"). Even if, like me, you don't approach the world spiritually, it's hard to condemn this side of Abu-Jamal. These reflections ring truer and deeper than most of his political pieces, and give us a better picture of his moral and philosophical self.

And that, after all, is why any of Mumia Abu-Jamal's books receive the attention that they do. The important thing isn't necessarily what he writes, as powerful as that may be; it's that he writes. The world wants a chance to get beyond the heated rhetoric and look at the man himself. To that end, *Death Blossoms* wisely ends with a 30 page interview with Abu-Jamal that, by itself, would have been far stronger than the book as a whole.

In an interesting move, Abu-Jamal chose to have this book published by Plough Publishing House, the press of the Bruderhof Community. A self-described "moneyless, nonviolent Christian communal movement of approximately 2,500 people," they publish titles dealing with social problems "from a New Testament perspective." However that sounds to you, it's preferable to Addison-Wesley, publishers of *Live from Death Row*. It also means that *Death Blossoms* will be much harder to find. Use the 1-800 number at the top of the review if you have trouble finding it in stores. (By the way, the graphic design of the book is excellent.)

I would have to admit that, at first, *Death Blossoms* was pretty underwhelming. But the stronger parts stuck with me, followed me around for a few day and in some ways, haunted me. If you have any interest in Abu-Jamal's personal beliefs, his case or the American prison system, at least some of this book is essential reading. If not, you should still read *Live from Death Row*. — Jason Useless

Millennium • Hakim Bey
112 pages • $ 7
Autonomedia • POB 568 • Williamsburg Station • New York • NY • 11211



The potential for hyperbole is very high here. Hakim Bey is a pen name, a guise, an apparition through which an author speaks. Leaving his intentions untouched, Hakim Bey has made himself very well known, and is seen as quite a spokesman for the Anarchist movement. His book *T.A.Z. (Temporary Autonomous Zone)* could even be seen as a theoretical backbone for a variety of grouplets, from the Rainbow Gathering to the individualistic anarchist scene. He has been interviewed for *Time* magazine, *High Times*, and a variety of foreign news programs. As a spokesman we could do worse, as he is articulate, interesting, and humble, but having such a role filled by anyone is truly problematic. That has little to do with *Millennium*.

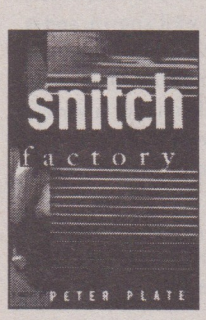
Millennium is a fine book, a short read that wouldn't be misplaced by the ceramic throne or coffee table as it is filled with tidbits of reading, but no "greater" whole. An interview and four essays which start some interesting (and not so interesting) threads fill *Millennium*. The interview allows Bey to answer questions that are naturally going to be asked when style dictates as much as it does with him. I find Bey to be more evocative in his essays but he does appear to be engaging in the face to face. The title essay really brings

the most thought to light, as it regards the ending of the old and the beginning of the new century, but the thesis is that the new century has already begun. With the fall of the Russian version of Communism, the rise of reaction against neo-liberalism (that is specifically seen in the Zapitista struggle) and the call of yet another "End of History," Bey refers to the new century as already being here. In other words, whatever cultural/economic paradigm that is going to shape the 21st century, like the rise of the United States did in the 20th, is already visible. And it is!

On some level this is the bulk of what I got out of *Millennium*. Not to say that there are not some other pleasurable moments within, but that these had to do with an appreciation of Hakim Bey's style as content and not necessarily with the new ground that he covered. A theme of much of Bey's work has been the idea of a poetic terrorism, one that is tactically non-violent and that uses literature as its politics (as opposed to the general theme of the anarchist/left of using "others" politics as its politics). This technique is inextricable from its rarefied context. Put another way, Hakim Bey is explicitly interested in the connection between theory and mysticism, his writing is largely a display of where these connections take him. Therefore it is as likely that the Sufi religious practice is seen as inspirational as the Paris Commune, that marijuana smoking as devotional as active "rebellion," and potlatch as a (more) exemplary economic relationship. Generally, this entails some level of knowledge of anarchist history, classical European philosophy, and Middle Eastern religion. Aesthetically this can be quite a lot of work with the back panel of the book advertising "The blind panopticon of Capital remains, after all, most vulnerable in the realm of 'magic'—the manipulation of images to control events," hermetic 'action at a distance' quite a mouthful. Bey is the practice of filtering your own meaning out of an authors use of language. Not a bad thing, but a commitment not many will make.

The struggle of maintaining a human position within the context of a one world system is where the tension of Bey's thoughts lie. The argument has been made before that in modern capitalism, in the gaze of power, there is only two choices, join or live in fear of being crushed. In *T.A.Z.*, Bey explores the way that we can carve little spaces in which to breathe, in which to be human(e). In *Millennium*, there is no more quaint optimism, there is only the honesty of getting kicked over and over again by the united forces of this world. There is no way to face the machine on its own terms, unless you would like to lose. There are really only sophisticated ways to hide from it. — Aragorn

Snitch Factory • Peter Plate
180 pages • $12
Incommunicado Press • POB 99090 • San Diego • CA • 92169



In his taut novel, *Snitch Factory*, novelist Peter Plate writes from the perspective of a woman, his protagonist Charlene Hassler, a social worker slinging food stamps to the needy in San Francisco's darkest days. A male writer using a woman protagonist is a laudable but risky proposition, but Plate makes Hassler a convincing character throughout much of the book. Even when he fails to do so, *Snitch Factory* moves powerfully through a world Plate has both documented and apparently lived in.

Hassler works at the Department of Social Services (DSS) as a caseworker responsible for distributing food stamps and sorting out the lives of a million different indigent people who harass and shoot the ones who are helping them eat, i.e. the caseworkers.

This is a clever premise for a book, but unlike many recent hip, young writers, Plate does not seem content with a clever idea. He actually tries to make it a good book, and succeeds. *Snitch Factory* is filled with effective literary techniques and descriptive writing that transcend mere entertainment, it asks universal questions about trust and betrayal that go beyond a debate about welfare and the bunker mentality that exists among those who work at distributing it.

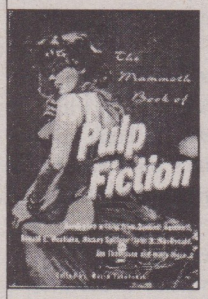
This is not to say Hassler doesn't have a bunker mentality, besides literally dodging bullets at work she is harassed about her husband because of his incredible good looks (he is said to be pretty enough to be a gay porn star) and his rap sheet. On top of it, she has been betrayed by her mentor, the head of the DSS, who appears to be leaving her behind as he jumps ship for a cushy post elsewhere. These factors combine with the inter-office rumors, spread by her nemesis and co-worker Lavoris, that she is stealing food stamps, and that her pretty-little husband has been seen selling them for cash.

These plot-lines clearly outline Plate's fascination with betrayal, which is a reoccurring theme in the book—the clients are betrayed by the system, and they in-turn betray the trust of the caseworkers, who then in turn betray one another. Plate stakes out a gray area as the moral high ground. The good can steal and lie, while those who plot and spread rumors are clearly evil. Killing does not seem to register morally, rather it seems to only be a symptom of the greater problems at work in the novel. Normally, I consider nihilism to be rather overwrought in music and literature, but if its going to be appropriate anywhere, the DSS office Plate has created is the place.

Does Plate feel any hope for his characters? In the first few paragraphs, he gives the reader the impression that this book is a flashback to a few years ago when, "Every other person in San Francisco had been on the dole." But today, this isn't the case. "Now you could hardly find anybody, not at the Young Kwang Presbyterian Church, not at the Tai Fung Trading Company or at Los Portales Pharmacy; not their skeletons, nor their ghosts, not a trace of them, as if they'd been disappeared." Plate doesn't give you much of a reason to feel like the future will get any better throughout the book, except for this paragraph on the second page. This suggests a certain sense of inevitability. While Hassler has been a caseworker for fifteen years, and will probably be one for life, Plate hints at the possibility of a future despite the bleakness of the present.

Plate's writing style is brutal and direct, much like Hassler, the narrator. She observes and speaks to the point, never dwelling on subtlety. Metaphors are the same way. The buffalo goes extinct, just like the welfare clients do. This is an effective style for Plate because of his skill in making Hassler so likable as a character, her affability comes through when she's being a coarse-mouth co-worker, or a loving wife and that keeps the style from becoming too blunt. — Mitchell Prothero

The Mammoth Book of Pulp Fiction • edited by Maxim Jakubowski
1,586 pages • $9.95
Carroll & Graf Publishers • 260 Fifth Avenue • New York • NY • 10001



Yes, Tarantino's film splashed the name recklessly on marquis and review pages, but pulp fiction has persevered on its own terms for seven decades without anyone's help. Its name taken from the cheap stock it was printed on, pulp fiction has long been associated with the sensational, tawdry, and overly-dramatic. What pulp really had going for it was a commitment to hook and hold the reader. As Maxim Jakubowski points out in his introduction to *The Mammoth Book of Pulp Fiction*: "The pulps had one golden rule which unsung editors insisted upon and good and bad writers alike religiously followed: adherence to the art of storytelling. Every story in the pulps had a beginning and an end, sharply etched economical characterization, action, emotions, plenty going on."

The stories in this collection reflect that mission and then some.

Wartime paper shortages put a literal end to pulp, but was made its post war revival in the form of paperback books, the offerings we're most familiar with. But the short pulp story is a form all its own, and the one represented in this mammoth anthology. Jakubowski's selections run the gamut from big pulp names like Jim Thompson and Mickey Spillane, to Donald E. Westlake and Lawrence Block. Some of these stories stand out as prime examples of great storytelling and others for those descriptive one-liners we'd recognize anywhere as the signpost of pulp. The tough detective, renegade cop, hard bitten reporter, social drop-out, and hard luck girl crop up in endless variation, but every one of them is ultimately a hero, and every story offers some kind of resolution. There's something to be admired in the slick, racy, glibness of prime pulp, where the women are as tough as the men, but dressed better, and at least one hard case per tale has a heart of gold.

James Cain's "Cigarette Girl," first published in *Manhunt* in 1952, serves up the full pulp menu. Here we have the detective/ musician/jack-of-all-trades who pulls into the Here's How night club on Route 1 and a whole lot of trouble—a girl with a rich family, a dubious past, and someone who wants her dead. The private eye will stick around for her sake; he's got no choice: "...I smiled back, and with that I was on the hook. A smile is nature's freeway: it has lanes and you can go any speed you like, except you can't go back."

That kind of fatalism drives a lot of pulp stories, a belief that the cards are stacked one way or the other, and whether you're headed towards love, murder, or both, there's no use arguing about it. The opening of Robert Leslie Bellem's "Preview of a Murder," the author offers what has to be the epitome of pulp description: "Drifting past in second gear, I watched a mangy alley cat in the doorway licking its chops and working on a bird it had killed. That was the only visible movement, the only sign of life. It was just as much a sign of death, if you thought about it from the bird's viewpoint; only the bird was beyond caring. The Chaple Arms didn't seem to care, either. It was that kind of hotel. One more stain on the steps couldn't possibly matter."

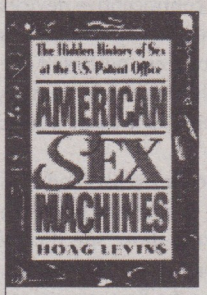
In nearly every pulp story, murder and mystery is the name of the game. Bodies show up everywhere in these tales. From the stiff in one private dick's office in Howard Brown's "So Dark for April," to the junkie prostitute killed in her apartment in Frederic Brown's "The Wench Is Dead" and the many victims of William Campbell Gault's "Hibiscus and Homicide," who all expire with a single blossom in their hand.

Sometimes, however, the bodies don't show up at all, as in the case of Charles Williams' admirably deceptive "Flight to Nowhere," where a lifeless ship docks with warm coffee-cups, the faint smell of perfume and a log that ends with the lines, "the blue, and that last, haunting flash of silver, gesturing as it died. It was beckoning. Toward the rapture. The rapture..." Dead people who won't stay dead appear in Jim Thompson's creepy "Forever After," Harlan Ellison's "Killing Bernstein," and the odd gothic chiller "Death is a Vampire", by Robert Bloch

Every story in *The Mammoth Book of Pulp Fiction* is notable. There's Bruno Fischer's "We Are All Dead," Mickey Spillane's classy and well-turned tale of revenge, "The Girl Behind the Hedge," and Day Keene's masterfully tight, "The Bloody Tide." All of them good mysteries, and till the last paragraph.

Representing commercial fiction in its heyday, pulp fiction, like pre-television radio, transported people out of their hum-drum lives. Few would argue that film history was changed forever when these low grade pages were brought to the screen. The French avant-guarde for one, was originally motivated by the influence of Noir. Without Mickey Spillane, there would never have been a Jean Luc Godard, let alone the scores of writers who learned their storytelling craft from the zines with exotic names. As Jakubowski notes, "Pulp fiction is a state of mind, a mission to entertain, and literature would be so much poorer without... its zest, its speed and rhythm, its unashamed verve and straightforward approach to storytelling." This collection helps make sure we never forget that. — Emily Soares

The Hidden History of Sex and the US Patent Office: American Sex Machines
Hoag Levins
280 pages • $9.95
Adams Media Corporation • 260 Center Street • Holbrook • MA • 02343



In 1787, when the Constitutional Convention invented our present system of government, they created the Patent Office as one of its central institutions. The patent system was designed to encourage inventors to share their mechanical, chemical and agricultural discoveries as a way of accelerating the growth of America. In return, the inventors retained exclusive control of it's manufacture and sale for a period of seventeen years. Any identifiable need or marketable opportunity fueled the process of invention, especially in entrepreneurs who were driven by their desire to make money. *American Sex Machines* is a compilation of every patented sex invention, each complemented by amusingly descriptive illustrations.

Since the patent records are meant to be used as teaching documents, the inventor is required to specify not only the design's exact dimensions, but also, describe its function and necessity for society. As a result, the Patent Office houses an invaluable record of the prevalent social, psychological, moral and technical attitudes and aptitudes throughout American history. From a historical perspective, each invention brings new insight, gradually revealing the evolution of American sexual attitudes and practices.

In addition to introducing the inventions themselves, Levins recounts the history these records provide, revealing the evolution of American sexual attitudes and practices which is both disheartening and remarkable. Think about all those people who have never embraced masturbation to the extent that we do today. Or the women who endured having their wombs fall completely out of their vaginas. Sadly, attitudes toward sexuality, especially female sexuality, has not changed much from the puritanical days of branding sex for procreation and familial purposes only.

While certain devices such as condoms, breast implants, cock rings and vibrators are commonplace, many sex inventions can only be found in the Patent Office's archives. Functions range from preventing unwanted pregnancies; improving sexual function; increasing sexual pleasure; stopping rape; to facilitating safe-sex in the age of AIDS. The first patent was given to Dr. John Beer's Gold Ring Diaphragm—a contraceptive device that prevented conception while allowing sexual relations to occur. It's remarkable that in 1846, a patent was granted for a device facilitating and encouraging non-procreative sexual intercourse.

Unfortunately, most of the inventions that followed were intended for the control and suppression of human sexual desire and instinct, advocating practices that easily rank today as cruel and unusual punishment. Despite how bizarre or unbelievable these may seem, each and every one completed and passed the rigorous application process necessary to attain a United States Patent. But since patents only document innovative concepts and idealized uses of the invention; information tracking effectiveness, safety or commercial popularity is missing.

The Victorian age brought a tight control of all human sexual conduct,

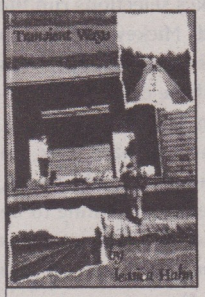
most specifically, masturbation. The common belief was that masturbation damaged the nervous system and caused insanity. Devices that covered the sexual organs, garments with metal spikes or electricity to "prevent longitudinal extension" and restraining clothing were introduced at this time. This was closely followed by Anti-Nocturnal Emission technology and Penile Coolers, both intended to win the war against wet dreams. Women were not excluded by this move towards improvement; electric, stem and ball, syringe pessaries were patented at this time. Intended to alleviate the excessive wear and tear of frequent pregnancies, pessaries held sagging wombs, known as "prolapsed" or fallen wombs back in their proper places. These same designs made way for the first patented contraceptive devices in the late 1840s. Medicinal inducing pessaries as well as vaginal barriers were common inventions until about 1873 when Congress outlawed the distribution of information or goods relating to abortions or the prevention of pregnancies. Inventions were still being patented, though public references to such products were far more cryptic.

Inventions that follow, such as condoms, silicone breasts and bras are the more commonplace of all the sexual devices depicted in *American Sex Machines*. The most interesting ones I found were those specifically created for women to defend themselves from unwanted sexual advances. Studded wedding rings and other spiked jewelry were the first attempts to make women feel safer. But in the late 1970s, extreme measures were taken with the anti-rape vaginal spike and the Leavesque's penis locking and lacerating vaginal insert which not only allowed the victim to escape but also left the attacker "at the scene of the crime, with evidence in hand, to be picked up by the police." These inventions made it clear that although there was increased public attention to rape, the judicial system plus the "psychological constraints imposed by our society" have caused women to take matters in their own hands rather than have their reports of rape go largely ignored.

Sex and money. Desire and greed. The most powerful compulsions of American society can often be found in conduction with one another. *American Sex Machines* graphically demonstrates the intersection of human sexual behavior with the ubiquitous drive to profit from mechanical innovation. But with a whole new outlook. I love when I find books like this one. I immediately have an affinity for any author who devote themselves entirely to researching the unusual or bizarre side of human sexuality. Especially if they include drawings. Pleasure and sexual desire were once considered taboo subjects that even physicians and other health care practitioners were unwilling to discuss with their patients. This stifled view on sexuality was then further perverted by religious zealotry and controlled by fear. Interestingly enough, a degree of ignorance and emotional insecurity is considered extremely favorable for the marketing of unnecessary and sometimes even dangerous devises to an already sexually confused public. What is most upsetting to note is that not much has changed in the last two hundred years, especially in attitudes about female sexuality. Thankfully, many recently patented inventions focus on improving sexual function and increasing pleasure, showing a hopeful trend towards a more tolerant and open-minded society. Access and education about sexuality are the most necessary ways of changing archaic value systems, with the aid of new inventions concerning sexuality.

Since the US patent office is so conservative and meticulous about their data-gathering methods, with only highly trained engineers and legal professionals for examiners, I can only imagine what it must have been like for the inventors of the more imaginative sexual aids. And you thought buying a vibrator was tough! Try justifying society's need for a Coital Couch or the "Self-stiffing condom." Despite the fact that many inventions were created through greed, we should thank those that came before us, or as in some cases, didn't come, for their visions and efforts devoted to converting their frustrations, into mechanical form. — Catherine Cook

Transient Ways • Jessica Erica Hahn
96 pages • $5.99
Passing Through Publications • POB 604 • Na'alehu • Hawaii • 96772



This is a collection of fiction and essays by Jessica Hahn, a trainhopping, self-described gutter punk. *Transient Ways* is a small book; pocket-sized actually, and it seemed like it was going to be very interesting. The cover has some train riding pictures, you know, "view from the train" sort of thing with crusties and their various sacks of gear. Looked like a cool little book.

Boy, was I wrong! The book heaves into motion with ghastly poetry and a whiny story about a lone dreadlocked squatter-hero who is shot by police then makes a Hollywood-style death scene on Market Street while the crowd parts before his writhing form. Very melodramatic, very self-victimized.

The book continues to unconvincingly extol the crusty version of "freedom"("body lice... herpes... scabs,... and bloody gums") through journal entries. While being a relief from the embarrassing indulgence of the melodrama, this part of the book is a different kind of bad:

"We got food stamps today under false name and with no I.D., have met many people who ask us to come back to their homes and stay, and we're gonna get library cards (we already have Seattle ones). I saw my pal, Genevieve, 15 minutes ago, and she wants Dan and I to take photos of her band in some industrial area..."

So what? A punk goes to all the trouble to write a book, get a fucking government ISBN number and UPC code, charge six bucks for it, and that's all you have to say? It reminded me of how ex-punks try to cash in on their "wild years" by writing it up later for the straight world to consume and be wowed by. Who else is going to be impressed by the most mundane details of any punk's life?

Non-punks, that's who. I've always had a special dislike of products which try to translate the punk experience for the approval of outsiders. *Transient Ways*' press page, after proclaiming Hahn to be a new Jack Kerouac, says "This young author has compiled stories, journal entries, and poems about hopping freight trains and "squatting" abandoned buildings." No shit, it has the word squatting in quotations, like it's a foreign word. The book is filled with superfluous detailed descriptions that will have punks impatiently skimming past them; it's stuff we already know. I wonder why Hahn, with all the self-righteous manifestos in her book about "Live Free" is so interested in the bourgeois rat-race that she wants to spoon-feed them her fucking life.

If this is not the case, then would the "Live Free" crusty be expecting punks to pay six dollars for a book that, at 90 quarter-sheet pages, adds up to a 20 page fanzine? This does not reflect the going fanzine economy, if you know what I mean. That figures out to three pages for a dollar. A dollar for a three page fanzine would be the most pompous rip-off, you'd get laughed out of the party. Unless it was really good writing, which, sadly, is not necessarily happening in *Transient Ways*.

The book works the best when it takes the reader out of the gratuitous freight train parts and into an actual story, as with "In The Valley of the Ultravixens," about a guy's non functioning relationship with his father, and both of their relationships to snorting speed. The story is original, creepy, interesting and seems like it was written by a different person than the rest of the stuff. It's the only part of the book that does not compare unfavorably to the average punk travel zine. Maybe the author has more distance to the subject matter here, but whatever the reason there is more attention to the story and less space wasted trying to prove that it's authentic.

We punks have already been exposed to really good writing about

the punk lifestyle, writing that does not patronize us, writing that doesn't insult our intelligence or showcase us as freaks for exotic content. The irony is that if the writing is good, then non punks can always hook into it if they want to. Not because it's diluted enough, but because it's potent enough.

This might sound extra harsh, I realize, and it's probably a lot of nice people who got together and decided to do this punk publishing project. I aggressively support books by punks, but there has to be more to it than just an overpriced version of what we already have. Maybe the reception will be better from a scene where you can't get *Cometbus* for a dollar and *Scam* for 50 cents, *Tales of Blaarghh* for trade. We punks have very high literary standards. — Greta S.

Pogographie 4: German Punk and Hardcore Discography 1977-1989
Ralf Kirstan
86 pages • $15
Himmelsbreite 17 • D-37085 Göttingen • Germany

Another of the discography books becoming popular in the last couple of years—with the general rise in punk, hardcore and record collecting in particular, I imagine we'll be seeing more in the near future.

As with most of the other attempts, *Pogographie 4* is geographically focused, concentrating mainly on German stuff, although the editor has made some effort to include Swiss and Austrian punk from 1977 through 1983. It's been proven important to limit the editorial focus in some manner, the most common criticism of discography books in the past has been their spotty coverage.

The layout is basic while entirely functional—organized primarily by band, with information on any particular band's recorded output, including compilation appearances and a short stylistic description for each record. Each record is individually characterized with song titles, year of release, format, label name and label catalog number. Worth mention is the fact CDs are included as well—many discographies in the past have limited themselves to vinyl releases only. There's no record cover artwork included, which is certainly unfortunate. While it'd obviously be a huge undertaking to try and include cover art, the discographies that have included them have also managed to appeal to more than just the most diehard record collectors.

The cover requires some comment—it's unbearably ugly. I'm uncertain how anyone could spend so much effort on compiling something of this nature, then care so little about it's first impression. Often times we have pretty ugly covers here at *Maximum*, and this certainly overshadows most of those. I'm both surprised and disappointed more care wasn't placed with the artwork selection.

Obviously, checking for inaccuracies, omissions and other factual errors in something of this nature would be huge amount of work—the cursory check between this and the magazine's record collection showed some discrepancies, not in the factual (dates/song titles/etc) arena but more in matters of taste. To the books credit, on the more clear cut examples of punk/hardcore, the book often listed records not contained in the magazine's database.

All that being said—it's commendable that someone would take the time and effort to compile something of this magnitude. It's obvious that there's never going to be a discography that satisfies everyone's needs, but every time one is released, it adds to the information available. Hopefully any future printings of *Pogographie 4* will address the cover—it'd remove the only serious criticism I have of the entire project. — Timojhen Mark

Blood of Mugwump: A Tiresian Tale of Incest • Doug Rice
140 pages • $8.95
Black Ice Books—FC2 • Campus Box 4241 • Illinois State University
Normal • IL • 61790-4241

Imagine Jimi Hendrix and William S. Burroughs collaborating on a punked-out vampire novel about a family of incestuous gender-shifting Catholics and you come close to feeling the heat of Doug Rice's wicked novel, *Blood of Mugwump*. Get out the whips, this book unleashes wild, nearly psychotic, horrors in mosaic-like routines that are hilarious, perverse, and erotic. Kathy Acker says that Rice's prose is a kind of poetry desperately desiring discipline and punishment. Rice fractures normal sentences into explosive moments of painful insight. While there is no escaping the madness of this novel, there is also no way to ignore the comedy of Rice's cavalier attitude towards pla(y)giarising past writers and musicians as he digs deep into the buried psyche of this twisted family.

In some ways this story is impossible to read. It hops from one dreamlike vision to another in an almost distracted manner. The novel seems to have begun without the reader. There is no "real" linear movement (no comfortable beginning, middle and end). As the book opens, Doug (the central character) is being raped and apparently cannibalized by his younger sister, Caddie. In a kitchen distorted by surreal images, Caddie slams Doug's flesh around the way that Beowulf banged Grendel into submission in order to teach him history.

As Caddie attacks him, Doug's body becomes schizophrenic. He changes into his grandmother, then into his mother, then into a reflection of his sister. "Caddie began again the penetrating of me. ... Punished my mouth. ... Stealing me, making me into a woman. She made me out of her blood, out of her mouth, out of her cunt, her words. ... Gang banged by the ancestors of our delirious past."

Throughout the novel, Doug is uncertain of what his flesh is up to. Still he desperately tries to tell his story from inside the confusion of his own tongue. In this way, *Blood of Mugwump* is an attempt to put the meat of the body into language. In one scene, when the police arrest him—in Boulder, Colorado, of all places—for wearing women's clothes and trying to seduce convenient store clerks with cynical smiles and tales of brave Ulysses, he does not understand why they cannot see that he is just kidding. It is as if Rice is retelling "Little Red Riding Hood" with a bunch of insane twists. He is finally released only to be attacked in his home by a police officer while a pot pie burns in the oven.

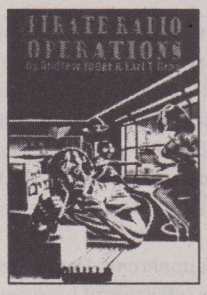
My favorite routine, though, is the one where Grandma Mugwump turns into a werewolf to rescue Doug from the clutches of a fireman who is getting a bit too friendly. While Doug's mother stands at the kitchen sink babbling, chewing on black mud from the Monongahela River, drooling over this strong fireman who has taken a "licking" (not a liking) to her son, Grandma literally pulls herself out of the earth—hair, "tangled up and blue" (one of the many songs that Rice uses throughout the book), carpenter ants falling out of her bones—to save her favorite grandson/daughter. Another delightful episode occurs when Doug's "older" neighbor Suzie punishes Doug for stepping in her mother's garden. The punishment is a bizarre sort of poetic torture that Suzie performs on Doug's tiny body, while a Flintstone's episode plays on the television in the background.

If Rice's book is "about" anything, though, it is about Doug's desire to understand blood--the blood of his family and the bleeding without death of women. In order to explore this blood, Rice has unearthed a courageous new language. Rice's language breaks biological laws as he burns the flesh of his

characters. With the way that Rice wears language and abuses clothes, he must (in reality) be a fraudulent medieval nun run amuck.

Finally, the photographs that illustrate this perverse fairy tale and their wired captions are uncomfortably funny. The last one is supposedly of the author, Doug Rice "himself". It is a photo of a mini-skirted Doug Rice dancing to a Cuban beat. His hand is in front of his face so it is not clear if this is "really" Doug Rice or some woman striking a pose as the author. (Rice's breasts in the photo seem more real than any silicon-induced fantasy and his legs appear to be feminine.) This gender dystopic photo is just one final hot blur of Rice's body trapped at a kind of crossroads—a body at odds with his desires. Perhaps, Doug Rice in real-life is a woman. In fact, it is rumored that he has been known as a woman who goes by the name Rose Selevay. — Livia Namredef

Pirate Radio Operations • Andrew Yoder & Earl T. Gray
376 pages • $19.95
Loompanics Unlimited • POB 1197 • Port Townsend • Washington • 98368



When something first starts to happen, like punk rock for instance, those who are involved in it at the beginning are almost all participants. Participants put on the original shows, or form the initial bands, or do the pioneer publications that get everything going. Even when all people do is go to shows, they're active participants in creating the new scene. Then come the nerds. Nerds don't act; they observe. They don't make music, they collect records. Nerds catalog and preserve what the participants create. The participant knows that so-and-so lead singer for such-and-such band fell off the stage while taking a swing at a security guard because he or she was there in the thick of the fight. The nerd knows about the incident because he saw it from the safety of the back of the hall or, more likely, read about it in a zine.

Pirate Radio Operations, published by Angry White Man Press (that is, Loompanics Unlimited), is a book for pirate radio nerds. Yoder, the nerd in question, uses the expertise of radio pirate Gray to write this fact-filled, yet uninspired and uninspiring effort. If you're really interested in becoming involved in the pirate radio movement, and unless you have money to burn, I don't recommend that you purchase this book. The 48-page pamphlet *The Complete Manual of Pirate Radio* by Zeke Teflon ($5, See Sharp Press, POB 1731, Tucson, AZ 85702-1731) is the much preferred publication for active pirate radio participants.

Consider the overtly political purpose assigned to pirate radio by Teflon in the introduction to his pamphlet: "So, if you want to provide an alternative to corporate-controlled newspapers and magazines, the insane howling on religious radio and TV stations, the reactionary pap on commercial stations (designed to offend neither advertisers nor corporate owners) and the innocuous animals-and-British-accents programming on 'public' (government-owned) stations, read on." By contrast, Yoder/Gray strip the political content out of pirate radio in their effort to make it feel safe for their nerd audience. Yoder/Gray write:

"Put simply, [pirate radio] is unlicensed hobby broadcasting [...] Pirate radio is whatever the operator of the station is. That's the beauty of it—it's free, unrestricted, and it represents the opinions, concerns, musical tastes, and creativity of whoever runs the station in question."

How liberal, how safe and how fucking boring.

Further, *Pirate Radio Operations* purports to be DIY, supposedly providing the reader with step-by-step instructions on how to set up, run and maintain a pirate radio operation. Yet, except for some build-it-yourself antenna instructions, the thrust of this book is having sufficient funds to buy what you need. *The Complete Manual of Pirate Radio* has an entire chapter debating whether "To Buy or Build" and then provides simple instructions on how to construct, not just your own antenna, but your own transmitters as well. While the former gives the "dos and don'ts" of public relations and gets into "studio techniques and production," the latter tells you how to scavenge parts and updates Free Radio Berkeley's situation with an appeal to support them financially.

Like typical nerds, Yoder/Gray are ultimately only concerned with their own safety. "With the FCC fines and threats steadily increasing throughout the 1990s, the future of pirate broadcasting in the United States is from unmanned, fixed outlets" they write. Teflon, though also concerned with security, is much more creative and daring, posing the alternative of mobile operations to keep things exciting. Finally, in the extensive, technical and somewhat self-serving bibliography offered by *Pirate Radio Operations, The Complete Manual of Pirate Radio* is not even listed. No doubt Yoder/Gray found Teflon's publication too politically street wise, and not technically nerdy enough. After all, Teflon does not drool over Johnson Viking Ranger II transmitters, nor does he seem interested in such quaint radio traditions as QSLs. For Yoder/Gray the shiny toys and "playing DJ" are more important than pirate radio's spirit and potential.

Save yourself $15. Don't buy *Pirate Radio Operations*. Get what's still the best basic DIY publication on pirate radio, *The Complete Manual of Pirate Radio*. If you still have the $15 to spend, send it to help defray Free Radio Berkeley's legal expenses fighting the FCC at 1442-A Walnut Street, #406, Berkeley, CA 94709. — "Lefty" Hooligan

Lord of Dark Places • Hal Bennett
285 pages • 14.95
Turtle Point Press • 155 Avenue of the Americas • New York • NY • 10013

Hal Bennett is back. Seems those publishers got wise and have now re-released this masterpiece, a novel that explodes with the unraveling power of paradox as much as it ambles comfortably between an eclectic array of genres. Parable, religious myth, blues, detective thriller (to name just a few), all seem to coalesce like errant strings of steel suddenly magnetized and molded into the iron fist that is *Lord of Dark Places* profound commentary on race, religion, and sex.

Bennett writes like a truculent, frustrated preacher who has found Christianity to be a fun house. Skewed and oblique, refracted and contorted, *Lord of Dark Places* is the fugue-like exit in which absurdities become truth at the bitter expense of reality. At turns starkly humorous then tragic, Bennett traces the wayward life of Joe Market from the equivocally sexual renderings of his father, Titus, to the bitter and cynical wise man fraught with a life-long obsession with his cock—a thoroughly encompassing character of its own that gives a whole new meaning to "thinking with your dick."

You may be wondering where the hell I'm getting off here. Just stick with me.

...Actually, know what? I'm leaving it at that. As much as I've been lauding this book to friends, I'm going to let curiosity (as well as a nagging confusion concerning where to begin in relating the story—great books do that) take over from here. What can I say? I'm a fucking bush league reviewer. Just read it, baby. It'll release you:

"The very fact of being human panics us into the most grotesque play-acting imaginable, and we deal in absurdities to keep life from being a total waste, like one constant jacking off party. Now please suck my dick. All you

slimy motherfuckers, black and white alike."

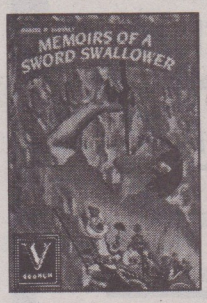
So goes Joe Market: quasi-Savior, misfit, hustler, patriot, prostitute, and many other titles that find him wearily claiming, "I've done everything, I've done nothing. It's as simple as that." Not quite, but by the time he's uttered these words he indeed toured the shithouse that is America from the 50s into the late 60s.

Raised in the rural South, Joe is one day taking a leisurely dip in the river when his father appears to tell him he's just killed Joe's mother, Ramona. Actually he's fucked her to death, a legacy of well-endowed males—Joe included—has allowed such a nefarious act to occur. But now Titus sees that he can pursue his life-long dream to found a whole new religion based on the second coming of a black savior. And it's now up to Joe to help him carry out the plan, er, con. Toss in a grave Christ paradigm, a symbolic Judas figure in Titus, and some other ribald aspects and you come away with the mere beginning of what Joe's addled belief in the power of sexual persuasion. The details are frighteningly powerful, and mark Bennett's ability to weave some masterful storytelling. Thus the saga begins, as Joe, though the reflexive quandaries of his age and his unique experiences, extrapolates and seizes us with a vexing struggle between acceptance and disavowal, loyalty and disloyalty to the metaphysical horrors to which he's been errantly thrown like raw meat at a lion's Roman feed.

The dualities become a maverick attempt at grappling with one's conscience, forced as it was upon him by a greedy and lecherous legacy of fools and half-wits. Even through his minor triumphs in so-called correct behavior —school and marriage— he systematically revels in inverted forays into the "dark places," evoking complex questions concerning the meaning of his existence. It is here that his cock elaborately answers for him. It is here that his cock elaborately answers for him, it being both a blessing and an indignant figure Bennett wields as a matter of course through Joe's constant flux between the essential question of good and evil, as well as the juxtaposing thereof.

As I mentioned, *Lord of Dark Places* is a saga. First published in 1970, it hit with a force virtually unparalleled in Black literature. Written straight from the vest and within proximity to the era presented in the book, Bennett took control of the tumult and disparities thriving in America at that time and heeled them into an unsettling and chronic look into what is essentially the strife of the black race, its myrid complexities and taboos rendered with a tacitly bitter pill that exists to this day. It's a book you'll read again and again. Keep it. — P.C. Simonelli

Memoirs of a Sword Swallower • Danniel P Mannix
125 pages • $15.99
V/Search Publications • 20 Romolo #B • San Francisco • CA • 94133



"I probably never would have become America's leading fire eater if Flamo the Great hadn't happened to explode that night in front of Krinko's Great Combined Carnival Side Shows." It would be hard for most writers to top an introduction sentence like that, but Daniel P. Mannix manages to fill every page with similar colorful material. In *Memoirs of a Sword Swallower*, Mannix tells his tale, a young man, raised in a well to do family, who becomes enamored with the traveling carnival. Mannix, who was watching from the crowd the night Flamo exploded, saw his chance to be part of the carnival and took it.

This book is a reprint, originally entitled *Step Right Up!* and released by Harper in 1951. The folks over at V/Search have found it in their hearts to reissue this rare title in a much improved format, featuring over 50 photos of the cast of characters that Mannix encountered in his travels with the carnival. And what a cast of characters it is; Krinko, the fakir; Captain Billy and his bed of nails; Jolly Daisy, the fat lady; Lu and Bronko, the cowboy act; Mohammed Ali, the sword swallower; The Human Ostrich, who swallowed live mice; and of course Mannix himself who attempted to master every act that the carnival had to offer.

Mannix' interest in the carnival started out innocently enough, as a youth he dabbled in some magic tricks he had learned about in books. As he got older he and a friend developed a magic act and made some money performing at clubs and parties. His interest in magic and the occult carried over into college where he read extensively on the subject. Upon graduation Mannix wanted to pursue a career in some way linked to the occult but had no idea how to break into such a business and then he stumbled across his dream; the side show.

The day that Flamo blew up was also the day that an old friend of Krinko's walked into the sideshow and he; The Impossible Possible, set about showing Mannix the ropes of fire eating.

The training that Mannix received from The Impossible is spelled out for the reader,making this somewhat of a reference book for would be side show acts. Be warned, the people performing the acts in the books are trained professionals, don't try this at home. But Mannix did try and succeeded in his attempt to become a fire eater as well as later attempts at sword swallowing and neon tube swallowing. His attempts at becoming a fakir and a mentalist met with a little less success. The Impossible also imparts his knowledge of how to work a crowd for a profit by showing Mannix his rigged game board and its intricacies.

As the book progresses, Mannix looks at every person he meets in the carnival in depth; explaining their role in the show and what they mean to him. He finds out that carnival life is very insular, a community that travels together and sticks together through thick and thin. But the carnival is divided upon the lines of who you work for and who you work with. Mannix points out that there is not much interaction between different groups on the lot, each sticking to their own act. That is until they are met with a single adversary bent on the destruction of the entire carnival.

The carnival is sometimes harassed by suspicious townsfolk and a fight can break out. Mannix offers a truly amazing story where all the carnival bands together to attack the outside force. He compares these fights to an unpredictable storm; you don't know when or how severe it will be when it finally comes.

Mannix describes the inner workings of the carnival; the differences between the "truck show," the "rail show" and the "rag show." He tells of how sites are selected and the problems that sometimes arise when more than one carnival attempts to use the same site. Mannix writes in a style that is neither too simple for the initiated or overly technical for the newcomer to the carnival. Also included is an index and descriptions of carnival slang which coupled with Mannix's true love and respect for his subject matter helps draw the reader deeper into the book.

By the end of the book, Mannix is hoping to realize his original dream, that of having a career in the occult as he and the Impossible are set to play as mentalists in Chicago, but the booking goes bad when the agent finds out he's been taken. So, although Mannix never acheived his dream of becoming a true occultist, so he packed his bags, gave up his carnival life and started a new career as a writer; his first job, writing about carnival life for Collier's.

Memoirs of a Sword Swallower is a behind the scenes look at carnival life; a sort of literary version of the film "Freaks." Mannix shows you a bit of his life and the people he encountered in the carnival trade, warts and all; this book is a worthwhile ride back to a time that has all but disappeared. — Trent Reinsmith

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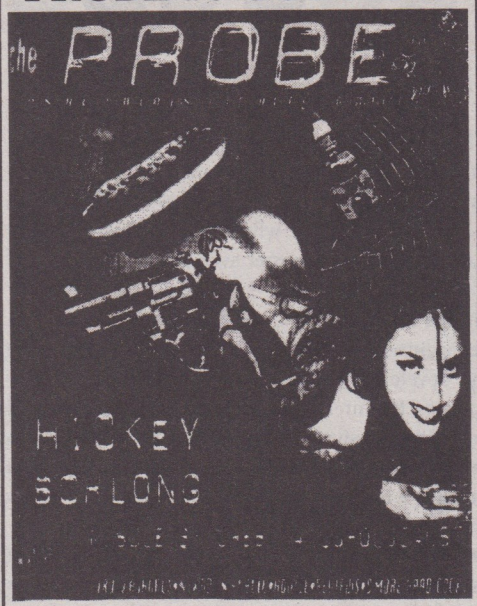

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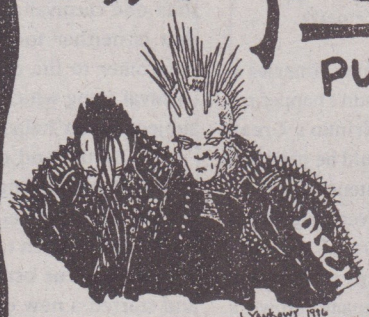

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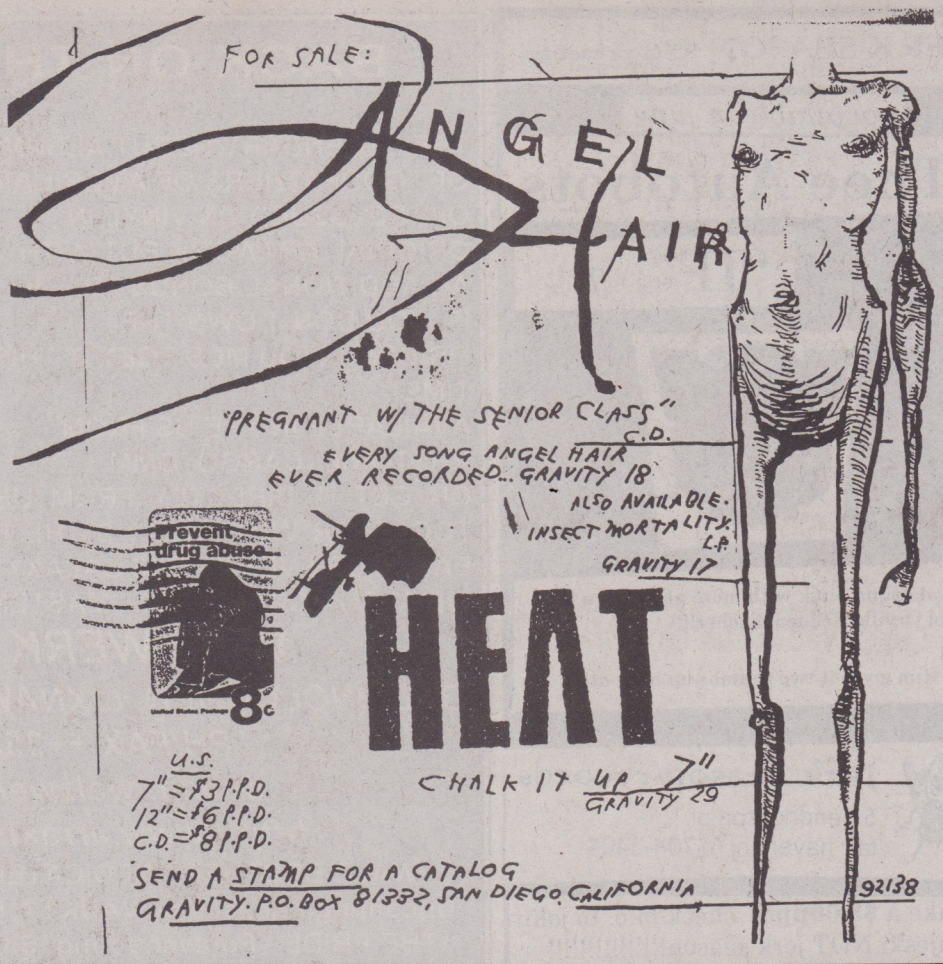

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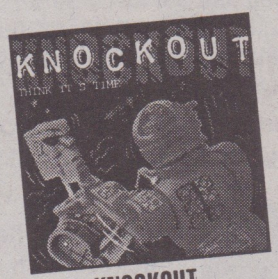

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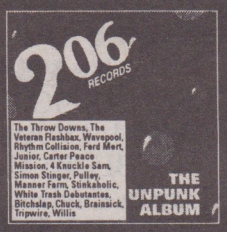

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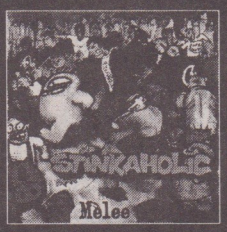

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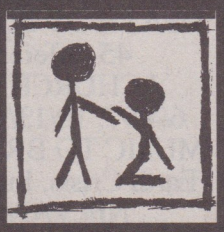

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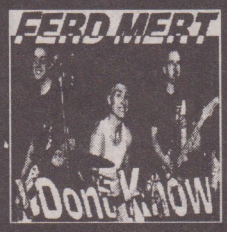

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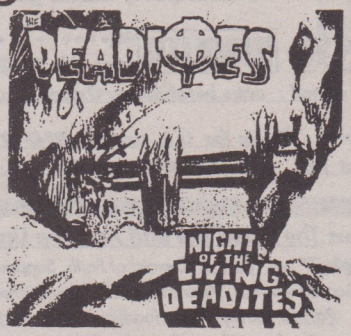

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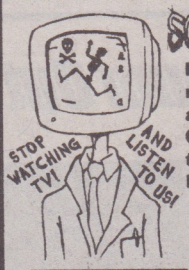

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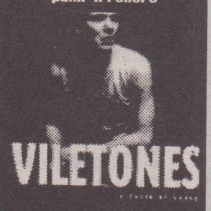

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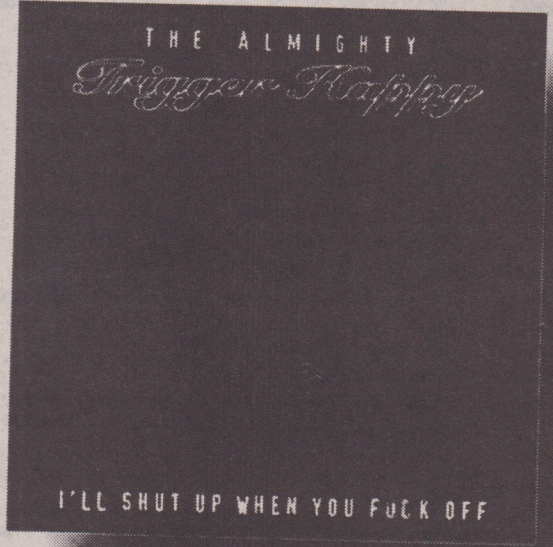

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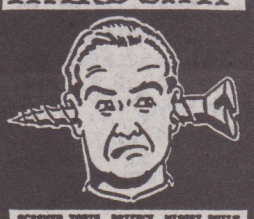

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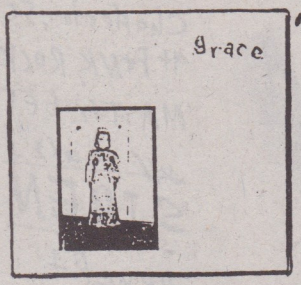

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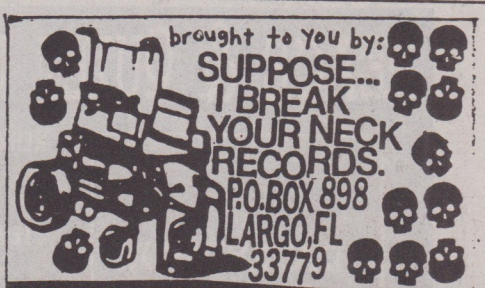

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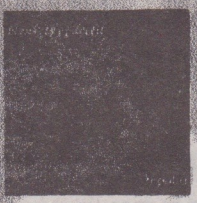

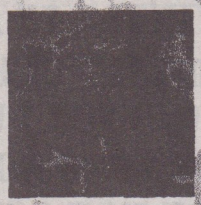

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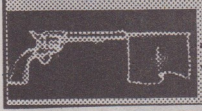

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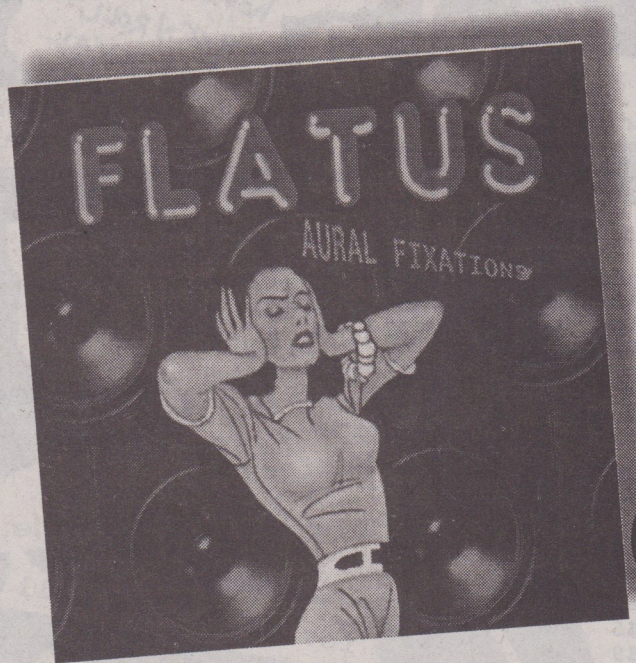

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (PB) Paul Barger, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema

ABALIENATION - "Booze & Braces" EP

From the title of this EP you'd think these guys were an oi band. Instead they churn out gritty hardcore with a somewhat heavy sound. It's nothing spectacular, and probably not something that would receive a repeat listen. Their lyrics are shallow, and repeat the status quo. Such as in the song "No Such Thing" which they say you may as well give up and accept the government, no matter how bad things get. And the song, "What The Phuck?", about terrorism sounds pretty short sighted. Also, all this beer worship going on is pretty tired and ultimately redneck. (MA)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

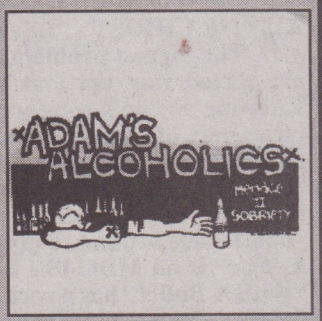
ABSOLUTION - "Complete Discography" CD

I don't know that ABSOLUTION was ever all that well known outside of the East Coast and amongst the more diehard fans of late '80s New York hardcore. I hope this CD will change that, because I think they are among the better bands of that era. Not so much for the music, which is good, strong hardcore, but because of Djinji's voice that had a cool nasal tone which played off his New Yawk accent really well. This CD has the tracks from their EP, and the tracks from the New Breed tape comp and the "Murders Among Us" comp. There's also demo and live tracks. A real plus here is that rather then put all the studio recordings first and then the live stuff last, all of the tracks are mixed up throughout which makes for an interesting listen. (TH)
(Temperance, PO Box 685, Northfield, NJ 08225)

ABUSE - "Mordare" EP

Wow, these guys must listen to a lot of DROP DEAD. Full throttle thrash with those screechy larynx ripping vocals just like the singer of DROP DEAD. It looks like the Swedes have got tired of sounding like DISCHARGE cover bands, and are moving on to other things. In all seriousness though this fucking rages! An essential addition to your collection. (RC)
(Crust Records, PO Box 8511, Warwick, RI 02888)

ADAM'S ALCOHOLICS - "Menace To Sobriety" EP



Now, I've heard these guys before. Don't ask me how, but I have. What I first heard from them was pretty good, but this time I'm not as fortunate. Although the record itself (gray vinyl), and the packaging (cool insert and neat artwork) are nicely put together, I'm afraid this was done to pull the wool over your eyes. Or should I say ears? Beer driven punk with a hint of ska. Kinda like the CHAIN JUNKIES, if anyone remembers them. Kinda cool if you like crap! (AT)
(Dirty Records, PO Box 6869, Glendale, AZ 85312-6869)

ANGER - "Juvenile Anthems" CD

Decent release of catchy punk. At times, however, this has too much of a polished studio feel to it. Also there's too many samples involved (Darth Vader, Clint Eastwood etc...), and they are just really annoying. Am I making sense? Extra points however, for mentioning MUCKY PUP, the crappy '80s thrash band from New Jersey, as well as covering a fucking RUSH song! (CW)
(Black Pumpkin, PO Box 4377, River Edge, NJ 07661-4377)

APEFACE - "Mindfuck" LP

Wow. I've been skipping APEFACE shows out here because I thought they were another band trying to do the slow metal, doom approach which is saturating the Bay Area. They're actually really fast and somewhat intricate, sounding a lot like ECONOCHRIST. Just listening to these vocals makes my throat hurt. The political lyrics here are well thought out and well above average, putting this record in the thumbs up arena, though I wish the vocals were a bit more prominent in the mix. (TH)
(Farmhouse, 448 Madison Dr, San Jose, CA 95123)

AURINKOKERHO - "En Ole Sellainen" 10"

This band from Finland plays pop punk with female vocals all sung in Finnish. I can't tell you what the songs are about but, the songs are well played and catchy without any trace of wimpiness. Good stuff, send for it now. (MM)
($8 ppd: Kasarnikatu 18A2, 00130 Helsinki, FINLAND)

MUSIC REVIEWS

ARSON FAMILY - "La Cosa Nostra" CD

They're punk. They're fast. They're a three piece from Rhode Island. Their songs vary from FIXTURES-esque to fast chunka metallic punk. Their covers of "Thirsty And Miserable" by BLACK FLAG and "Forward To Death" by THE DEAD KENNEDYS give insight to influences. My only complaint is that the packaging could've been a little less bland. With packaging so generically computerized and slick, no one would ever guess that this was a punk band judging by the looks of it. Other than that, this band is straight up, blistering punk. (PB)
(Mobcore Records, PO Box 5177, Wakefield, RI 02880)

AUNTIE CHRIST - "Life Could Be A Dream" LP

The biggest problem with this record is that the guitars are mixed way up, and the vocals are mixed way down. Knowing Exene's song-writing, you can bet that there are lyrics here of some import. Unfortunately, I could only hear the refrains of each song. The lyric book is nearly inscrutable. "Not You" is the high point, a kind of melodic plea to junkies everywhere, to go destroy something else, not yourself (but "don't come around to my store!" she sings). "The Future Is A War" is an MDC-like fast song, about the enemy within. "With A Bullet" has a rockabilly edge, that sounds good with Exene's singing. I was very curious about this record, but it's not that great. It's a continuous fabric of undistinguished rockish songs. With Exene, Matt Rancid, and D.J. Bonebrake, there are inevitably expectations based on past projects. I think it will *help* rather than *hurt* this record, because if it were a first record by a no-name band, it probably wouldn't get a second listen. (GS)
(Lookout Records)

THE AUTOMATICS - "20 Golden Greats" CD

Well, the first song "Degenerate" sounded like a ripoff of "I'm OK You Suck" from the QUEERS. But as I go on, I find that this band *is* a ripoff of the QUEERS (but not as good). Twenty songs on four tracks. For you dolts out there, that's five songs a track. That's right, one track has five songs on it. Which means that if your favorite song is number three on track one, you'll have to wait till it gets there, or waste time fast forwarding or rewinding the damn thing! Which to me is a pain in the ass! Thanks a lot, jerks! (AT)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

AVSKUM - "Re-Crucified by the System" CD

In continuing with the resurgence of current Swedish hardcore, and the reissuing of the greatest stuff from Sweden's past, it seems only natural that we'd eventually get a disc from AVSKUM. Around in the early/mid-eighties, and now playing again with some new personnel, AVSKUM were infamous for their only studio release (the "Crucified by the System" EP), and highly touted studio demos. It's ferocious noise, even with the sound quality fluctuating among different recordings, it's all listenable - if you're a fan of the genre, certainly worth hooking up! (TM)
(Finn Records, Jarntorget 6, 632 27 Eskilstuna, SWEDEN)

B-MOVIE RATS - "Teenage Queen" EP

These guys rock but, seems bein' cute and suave is the objective they strive for. The Kaw-Liga cover was a total throwaway. Pretty simple upbeat stuff, nothing fancy, '60s type rock and roll. I am all for these guys and their schtick, worth checking out, even if it's not mind numbing. (RY)
(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)

BASEMENT BRATS - "Take Care/Trashman"

"Take Care" is melodic mid tempo pop/punk. It's distinctive and good. The flip is fast garagey punk. (MC)
(Screaming Apple, Dustemichstr. 14, 50939 Koln, GERMANY)

BEACH BITCHES - "Monekyfuck" EP

Oh, those nutty puddlejumpers... the so-called BEACH BITCHES feature one "Psychotic Maurice" and "Will From the Grave" in their line-up, and are desperate to shock and offend with titles like "Surfin' Butcher" and "Prosthesis Night". Despite all this, their EP comes off like a European answer to the GROOVIE GHOULIES, leaning more on the '60s organ and less on the RAMONES. Fun, trashy stuff that proves there are decent bands on the wrong side of the English Channel. (JH)
(Dig! Records, 3 Rue de l'Horloge, 35000 Rennes, FRANCE)

BEAUTIFUL BERT & THE LUSCIOUS ONES - LP

Beautiful Bert looks like David Nudelman if he shaved his head and/or bleached his fro. Beer City strikes again hard with some true drunk punk. These guys may just put the "drunk" in "drunk punk". Lots of covers, like "Bored" by the STOOGES, "Drunk Tank" by the HUMPERS, and "Wish You Were a Beer" by the PSYCHO SLUTS FROM HELL. Yeah! I love it, because I'm a fuckin' sicko too. When I drink unusual amounts of beer this is what I wanna hear: stupid, ugly, mean punk. (RY)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

BIG PAULUS - "Bestseller" CD

These guys sound like a European version of THE PLUGZ. Lots of short, sharp ditties incorporating many pop punk rock styles. English lyrics, some cool covers and a song about Sacramento. (TB)
(Bask Records, Kanaalstraat 172-1, 1054 XR Amsterdam, HOLLAND)

BLANKS 77 - "Tanked And Pogoed" CD

Possibly the best (disputable I realize) of all the '97/'77 groups. Energy, energy, energy, that's what this is about. I like this a bit better than the first LP; it's got slightly more diversity between songs, assuming of course that this is possible for this kind of punk rock. Totally toe tapping, or stomping as the case may be. Great! (RY)
(Radical Records, 77 Bleecker St. #C2-21, New York, NY 10012)

MUSIC REVIEWS

BLEW - "You're Not The Only One" CD

This Japanese combo dishes out some more raw amateurish pop punk. Kinda SNUFF meets J CHURCH, although it's kinda obvious that these guys worship JAWBREAKER, considering the frequency of stolen riffs and melodies. A few less JAWBREAKER-influenced parts and this could be a really cool combo. (RL)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya, Tokyo 155, JAPAN)

BLINDSHOT - "Brown Bag" EP

This is seven songs of melodic punk with abrasive guitar. There's loads of catchy guitar as well as sing along choruses, but at times this release got too poppy and came across as corny. Even so, I was impressed with most of this, if only for its raw energy. (CW)
(Jim, PO Box 531, Wayne, MI 48184)

BLUE MEANIES - "Full Throttle" CD

When I last heard the BLUE MEANIES, they were a total ska-core band. Well, like many of that genre they've moved away from the ska influences. Unlike many of their early ska-core counterparts, the BLUE MEANIES stayed away from pop punk sounds and embraced something else. The result is a mixture of punk, ska, and the weird stylings of SCHLONG. Hell, half these tracks sound as if they could have been on the last SCHLONG record. I like SCHLONG and I like this record. (JF)
(Thick Records, 916 N. Damen Ave, Chicago, IL 60622)

THE BOILS - "Anthems From The New Generation" EP

Here you have straight ahead punk rock with zippy sing-along punk vocals and ever-present churning, blitzkrieg guitar. There are some well thought out lyrics behind this energetic punk rock. Fans of the CASUALTIES and BLANKS 77 will find this right up their alley. (BR)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

BOTTLES - "Von Einem Der Auszog" EP

This band has potential and at times they play cool three chord punk that's bouncy and catchy enough. They try to get too cute however, by throwing ska into the mix and using some really fucked off dreamy breakdowns. Ditch the wakka-wakka shit, turn up the guitars and put your singer on a steady diet of Jim Beam— then get back to me. (RM)
(Scumfuck Mucke, PSF 100 709, 46527 Dinslaken, GERMANY)

THE BRISTLES/THE WORKIN' STIFFS - split EP

I was expecting more from THE BRISTLES who've been around for a while now. Average, mid-tempo pogo punk and "sick boy" lyrics. THE WORKIN' STIFFS knock out two snappy numbers, featuring a GBH cover. (TB)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226)

BROTHER INFERIOR - "Anthems For Greater Salvation" LP

After a couple of scorching EPs and a split with N.O.T.A., this blasphemous foursome give us a twelve inch platter to further pollute young wayward Christian minds. Let me tell you, this is their best stuff. The lyrics have always been great, but these are better, and even the vocals are stronger. The music sounds fuller with more going on, and there's a stronger punch. The untitled acoustic number at the end of the first side is pretty cool, and a nice change of pace. Good to see a band being creative. All in all, a great album by one of the best hardcore punk bands around. It's obvious they worked hard on this one. (MA)
(Sensual Underground Ministries, PO Box 8545, Tulsa, OK 74101-5826)

BURNING DOG - "Psycho Babble Allege" EP

Colored vinyl! It's kind of a bubble gum color, though this has nothing to do with the band's sound. BURNING DOG sounds like a cross between a lot of bands with initials, mainly DFL and RKL. I wouldn't pawn anything to get it, but it ain't bad. (JV)
(The Edge Records, PO Box 7111, Auctioneered, CA 93031)

THE BUSHMEN - "Quiet" CD

The BUSHMEN come across like a French SAMIAM (in prime "Soar" mode). Medium to faster tempo aggressive, melodic music that straddles the line between pop and emo. Their accents make for unusual phrasing at times, but it's pretty impassioned sounding nonetheless. Good for the style. (BG)
(Rock Notes 22, Rue Du Consulat, 87000 Limoges, FRANCE)

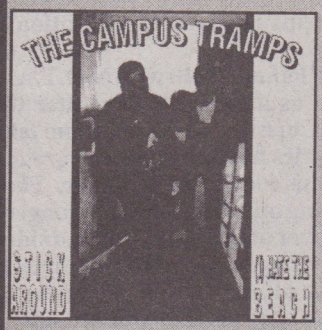
C.Z.D. - "Ajajajajajajajaja" LP

C.Z.D. stands for CENTER ZA DEHUMANIZACIJO. Going from what little information that is provided on the cover, this group hails from Slovenia. Mid tempo hardcore that doesn't break pace, and the over all delivery is really unexciting. (MA)
(Front Rock, PP 48, 62000 Maribor, SLOVENIA)

C.Z.D. - "On The Red Screen" EP

Strange stuff from Slovenia from a band that's apparently been around for awhile. As the detailed enclosed article mentions again and again, these guys are from some semi-isolated rural region. Thus their reference points and even their stance are probably more daring in this context. Musically there's a certain sturm and drang that seems to manifest itself in certain bands of European descent and it appears to apply here. Along with harsh European singing, there's a barrage of synthesizers, guitars, chants, all strung along on a very strict rollicking rhythm that doesn't "rock" per se, but is still pretty cool. No, I can't do a band comparison here, and that's a good thing, actually did find this pretty satisfying. Check it out.
(Raw Energy, 66 Front St. W. #00116-42, Toronto, ON, M5J 1E6, CANADA)

MUSIC REVIEWS

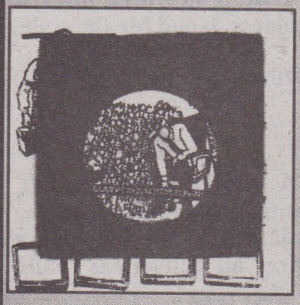


THE CAMPUS TRAMPS - "Stick Around/(I) Hate The Beach"

This has to be the best CAMPUS TRAMPS record I've heard. Very catchy garage rock that rocks, if you know what I mean. "Stick Around" is a love song and "(I) Hate The Beach" is a song filled with bitterness. So whatever your mood, you can enjoy this. (CK)
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

COCKSPARRER - "Rarities" CD

A collection of early COCKSPARRER releases and various other Oi comp tracks. Kinda like the millionth version of a COCKSPARRER collection. Certainly not as good as "Shock Troops". The early '77 stuff sounds too rock for me. Almost bluesy and wimpy. Kinda like those early JUDAS PRIEST albums that had some cool tunes but they sounded shitty on the studio releases. But then when they put out that "Unleashed Live In Japan" LP they kicked ass. That's what early COCKSPARRER was like. The latter era tracks are great though. (RL)
(Lonsdale Records, Erlanger Str. 7, 90765 Furth, GERMANY)



COMBATWOUNDEDVETERAN - "11 Song 7"" EP

A band I've followed for a while now, through several demo tapes, and I'm pretty psyched that they've got vinyl out. Eleven songs, totally hoarse vocals, and a insistent hardcore pounding that doesn't let up. Combine that with some crazed Press-On lettered lyric sheet (I'm still trying to figure out what's going on with that), and you've got more than a record, you've got a puzzle to figure out. Which song is this? Wait, here's the handwashing instructions. Get this, and it'll all become clear. (TM)
(PO Box 898, Largo, FL 33779-0898)

CONNIE DUNGS - "No Chance" EP

Mutant Pop is quickly becoming one of my favorite labels with their own style of snot nosed poppy punk and this record is no exception. Lexington's CONNIE DUNGS sound sort of like label mates AUTOMATICS and AFTER SCHOOL SPECIALS, except a little bit rougher. Buy this—you won't be disappointed. (JF)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

CURSE OF HORSEFLESH - "Burning Up The Jade" CD

Surf music with a tendency to go rockabilly at sporadic points. It kept me on my toes and enjoying this a lot. (CK)
(Roto-Flex, PO Box 64252, Calgary, AB, T2K 6J1, CANADA)

THE CRUSADERS - "Fat Drunk And Stupid" CD

It seems every time I come across a great band these days there's a damn good chance they're Aussies. Maybe it's just the cream of the punk rock crop that makes it this way, but there seems to be talent by the truckload down under. Not necessarily innovative, (except for maybe their medieval attire) these guys really crank out some fast vicious garage punk. Remind me a bit of the STEEL MINERS. (RY)
(Swivel Disc Records, PO Box 397, Belmore, NSW 2192, AUSTRALIA)

D-CONS - "Can't Pull My Strings" EP

Emo-ish melodic hardcore from some smartly dressed chaps, taking stabs at the draft and fake punks ("the reason Mr. Ignorant ever said, 'Punk is Dead!'") This is punchy and catchy, at times reminding me of AGENT ORANGE, DAG NASTY or FUEL, definitely worth checking out. Six songs. (AM)
(Slow Gun Records, 4760 Blue Mountain Dr, Yorba Linda, CA 92886)

D.M.H. - "Asozial" EP

This is terrible. The A-Side sounds like a bad attempt at playing "Radio Clash" with a beer swilling German on vocals. While it makes for a funny first listen, it's by no means something one would want to hear on a regular basis. On the B-side the first cut sounds just like "Smells Like Teen Spirit" after the band drank way too much with the same German guy singing. This is followed up by a G. G. ALLIN cover. Funny but... (RM)
(Scumfuck Mucke, PSF 100 709, 46527 Dinslaken, GERMANY)

DANCING FRENCH LIBERALS OF '48 - "Ain't Got a Prayer" EP

This seven inch releases two new songs, and rereleases two others. It appears to be a 50/50 thing. Buy two new songs for double price get to old songs for free. This tendency of rereleasing old songs on seven inches really annoys me. Why don't you just release a seven inch when you have four new songs and quit ripping everyone off? Stupid politics aside, this is really good, so if you want these awesome new songs by the former GITS, you better buy this seven inch and hope they don't release them on their next album. (HD)
(Panic c/o Helter Skelter, Via Degli Ausoni 84, 00185 Roma, ITALY)

MUSIC REVIEWS

DARVISETTES - "Do The Crop Circle" EP

These UFO obsessed goof-balls have an early '80s punk rock sound with animated vocals. They incorporate a couple of nursery rhymes and the AUTHORITIES' "Radiationmasturbation" to compliment their whacked reality. I predict "The Crop Circle" will be the latest dance craze when these discs sell out (a limited 300 numbered and "signed" copies exist), so get this while the gettin's good. (HM)
(Non-Commercial Records, PO Box 141014, Cleveland, OH 44114-6014)

DEAD BOYS - "Younger, Louder And Snottier" LP

God, what an ugly fucking band!!!!! No, actually Jimmy Zero is the heart throb..... yum....! Well, as Carolyn Keddy just recently said; "I'll never be able to figure out the reason fer rough mix albums...." Basically their whole purpose is to please die hard fans still living in their parent's basements with endless record collections and computer wizz trivia brains!!!!!!!! But to be honest, I do prefer these cuts to the Sire album.... they're actually at the right speed (the Sire album is in some off key so you can't play yer guitar along with the music)!!! And then on this record you get better cover art and the classic spurts; "Hey Cheetah/Yeah Stiv/Let's go pick up some little girls or somethin'/Alllrightt!!!!!!" (SW)
(Bomp!)

DEAD BOYZ CAN'T FLY - "Mio Fratello E' Un Tamarro" EP

It was about time, there's finally an Italian punk rock band who doesn't totally copy the QUEERS. Actually, there is a lot of ANGRY SAMOANS "Inside My Brain", which is a plus, and the guitar has that "chainsaw" distortion I absolutely like. And, like the SAMOANS, the songs are completely demented. (EC)
(Taverna Records c/o Stefano Righi, Via Cadorna 38C, Meda 20036, ITALY)

DEGENERATION - "Oi For The Kids" EP

This should be retitled "bore for the kids". Slow, plodding "oi" that, while having nothing to do with them politically, sounds like one of those crappy, heavy-metal, white pride bands that existed in the mid-to-late '80s... or even worse, TAD! More REJECTS, less grunge please. (RM)
(C-City Records, 6066 Shingle Creek Pkwy #127, Minneapolis, MN 55430)

THE DRAPES - "The Silent War" CD

The DRAPES play tight, fast and intelligent hard pop. The production and layout are good, also. Not much else to really say about it. (BG)
(Onefoot Records, PO Box 3834, Cherry Hill, NJ 08034)

DETESTATION - "The Inhuman Condition" EP

Fast catchy crustcore from Portland. This reminds me a lot of NAUSEA, especially the screechy female vocals. Solid release. (RC)
(Consensus Reality Records, 1951 W Burnside #1654, Portland, OR 97209)

DISCOUNT - "Her Last Day" EP

This is the first I've heard of DISCOUNT, who have put out a whole mess of vinyl in the past year. The three songs here are extremely J CHURCH-influenced without biting off of them. At first I thought the female singer reminded me of GOOD GRIEF vocals, but she's actually a lot higher and less throaty. I'm quite pleased with my first DISCOUNT encounter. (TH)
(Panic, Via degli Ausoni 84, 00185 Rome, ITALY)

DISLEXICS/BASTARD SQUAD - split EP

This is a decent release. THE DISLEXICS play competent, melodic punk with enough balls to keep it interesting. A bit corny in the lyric department but oh well. As for BASTARD SQUAD they're pretty damn good. Their first song is catchy but rockin' in that "Suffer" era BAD RELIGION kind of way. The second number they offer up is way more poppy (LAGWAGON with a gruffer singer) but it's really well done. Not bad. (RM)
(Fat Einstein Records, PO Box 7531, Quincy, MA 7531)

DRAIN BRAMAGED - "Happy Drunx" LP

Sounds like A.F.I. if they were from southern California and obsessed with alcohol. I like this album enough that I can even look past the occasional guitar solo. What's up with the questionable lyrics of "My True Love"? I have nothing else to say except recycle something and buy it maybe. (JV)
(Know Records, PO Box 90579, Long Beach, CA 90809)

DRUG CZARS - "Paranoid Delusion" EP

Boring rock 'n roll with a vocalist who sings flat and a guitarist who loves to noodle away. Oh did I mention the cowbell? (MM)
(Starcrunch Records, PO Box 9152, Miami, FL 33124)

MUSIC REVIEWS

DROPKICK MURPHYS/THE BRUISERS - split EP

This EP brings together the cream of the crop from the Northeast. Those gnarled and seasoned veterans THE BRUISERS from New Hampshire and one of the hottest street/oi bands in Boston right now, the DROPKICK MURPHYS. The DROPKICK MURPHYS perform a POGUES cover, "Billy Bones", and an triumphant original, "Denial". The DROPKICK MURPHYS, along with THE DUCKY BOYS, are going to appear on your turntable with great frequency in the near future. Boston punk rules prevail! THE BRUISERS are clearly one of the most influential oi/street rock bands to ever rear their ugly heads in the United States.. Play "Mainliner" and you'll agree this is the real shit. Long live THE BRUISERS! (BR)
(Pogostick Records, PO Box 354, Midland Park, NJ 01432)

DRUNKEN MISHAP - "SK8 Life" EP

Like much of the stuff on Beer City, this is fast, punchy and somewhat unpolished hardcore. Unpolished certainly not being the insult it might seem to be - it's raw and devoid of any distracting frills like guitar solos etc. This is fast - like really fast. If nothing else, it's sheer speed won me over. Being that fast and not totally degenerating is something of an accomplishment! (TM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

THE DUCKY BOYS - "No Gettin' Out" CD

Full length debut out of Boston. If you can get past the ridiculous cover art, you'll find some gritty hardcore. Kicks off real strong and sounds better than previous comp trax, but soon falls into a rut. Lyrics of pride and standing tall. (TB)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

EAST COAST PANIC - "Nowhere City" EP

This could have been on Rip Off Records but they probably used an 8 track recorder instead of a 4 which I'm sure turned Greg off. Male and female vocals dual it out. The first song, "Close the Door," is the highlight here. A great example of pissed off, sloppy, East Coast punk. (MS)
(Red Tape Records, 394 Wolcott St., Waterbury, CT 06705)

EBOLA - "Imprecation" EP

As I'd been warned - I liked this even more than the LP of last year, which I loved. They've seemingly sped a bit, and added a layer of distortion to the layers that were already there. One of the best UK hardcore bands in recent years, they've managed to back their musical attack on all releases with the kind of contemplative intelligence so often lacking - it's often easy to point fingers, and infinitely more difficult to ask questions and seek answers. I especially appreciated Karin's comments at the end - stuff I've often thought, and it's always cool to relate so well to something in a record. Nine songs, nary a dud among them. (TM)
(Flat Earth Records, PO Box 169, Bradford, BD7 1YS, UK)

ENDEAVOR/ENVY - split EP

At first glance of Dwayne Dixon's cover art (Satan snatching up a baby), I fell in love with this 7". Thankfully, the music lived up to the cover. Metal edged HC from ENVY, out of Japan, burn it up with sweet metal breakdowns, screaming vocals in English over a driving HC tempo. ENDEAVOR, from New Jersey, will reinstate your love of East Coast HC with all its fury—fast and solid. (TJ)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

ENEMY SOIL/REVERSAL OF MAN - split EP

ENEMY SOIL are brutal hardcore to say the least. They rock out in a hard way, watch for these guys. Now REVERSAL OF MAN, whoa, now here is a band! Musically they kick ass, and are emo as fuck! Not emo in the sense of whining and crying, but more like jumping around and screaming your head off! R.O.M. is great, aggressive, musically driven insanity. I love this. (LU)
(Fist Held High, PO Box 2652, Madison, WI 53701)

ENEMY SOIL - "Ruins Of Eden" 10"

Powerful, crushing grindy hardcore, but neither bad nor mindblowing, just sort of mediocre. Remember when everyone was trying to do the D.R.I./ACCUSED crossover thing, ten years later here is the crossover for the 1990s. Political graphics, political lyrics, scratchy evil logo. It's been done before and been done better, quite frankly. (PB)
(Insolito, PF 540115, 10042 Berlin, GERMANY)

EXCRUCIATING TERROR - "Live At Gilman" EP

As you could probably guess - some of a live set makes it to wax. Unlike most live records though, this doesn't suck. Solid sound quality is the missing link - you can hear everything that's going on, which is really how things should be. Seven songs from one of LA's best grind bands - only additional thing you could ask for would be to have been there. (TM)
(625 Productions, PO Box 1239, Menlo Park, CA 94026-1239)

EXTERNAL MENACE - "Seize The Day" EP

This is cool. Pretty original sounding stuff by this five piece out of Scotland. No off the hook experimental wanking, just different enough to keep it interesting. They use a mix of '77 style punk and bouncy pogo punk with bits of pop and reggae in their songs, all of which have just enough cajones to make it work. (RM)
(Negative Records, 80, Avenue de St. Ouen, 75018 Paris, FRANCE)

THE EYELINERS - "Confidential" CD

I feel guilty taking this CD from Ray, MRR's CD review editor, since it's that hook riddled, rockin' pop punk with terrific harmonies that he loves. "Anywhere But Here" and "Broke My Heart" are clearly the standouts. This slab kicks, and their previously released "Broke My Heart" 7" is red hot. Watch out for more superb releases from this happenin' trio. (HM)
(Sympathy)

MUSIC REVIEWS

THE F.I.D.'S - "Learn A Fourth Chord EP" EP

Goofy, whinny pop songs from a band that claims Bill Cosby is the guitarist/singer. With songs about being able to beat up robots because they drink coke, I don't think we can believe anything they say. Funny. Fast. Silly. (HD)
(Owen Records, 47 Waldo St., Pawtucket, RI 02860)

FAST FOOD - "Soy Un Ramone" LP

I don't know if you are a Ramone, but you do sound like them and I am really getting sick and tired of third generation tribute bands to a group who was decent over 20 years ago. Can I have the AUNTIE CHRIST album to review instead? (EC)
(Punch Records, Apdo 60167, Madrid 28080, SPAIN)

THE FIENDS - "She Looks Outta Sight" EP

The horror film record jacket is a good glimpse of grooves to come: this is snot-nosed '60s trash, heavy on the riffs and farfisa organ, with snappy tempos nudging things along. All four songs are the same speed (medium-fast), the same style (trash), and after awhile, you think you're listening to the same song over and over again. They've got the right attitude, but roughened-up production and an occasional off-tempo track will help future releases a ton. (SS)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

FIFI AND THE MACH III - "Mach a Go! Go!" CD

Imagine if the RAMONES were from Japan and Joey was replaced by a Japanese chick with a tambourine. Their English is a bit off, but this just adds some innocent humor when reading along with the lyrics. For example, what does "kiss me as reach as my skull" mean anyways? I never figured that one out but enjoyed this CD anyways. Good stuff! (MS)
(1 + 2 Records, Clean Nishi Shinjuku 1F, Nishi-Shinjuku 7-6-5, Shinjuku-ku Tokyo 160, JAPAN)

FIRST ALERT - "T.V. Masturbation" EP

This band first streaked across my consciousness on the world-stopping "Chloroform" compilation from Mangrove Records last year, where they played out geek-plus new-wave of the highest water. On this EP they play totally great power-pop with weird droning guitars, melodies that kill and lyrics that confound. All good things to keep me pounding the pavement for another twenty-four hours of concrete city living. This is a damn good 7". (RW)
(Mangrove Label, 103/24-18, 3 Chome, Kamishakujii, Nerima-Ku, Tokyo, JAPAN)

FIT FOR ABUSE - "Mindless Violence" EP

Fairly straightforward, fast paced, four chord punk that's quite a relief from all the rehash thrash coming along these days. Even though this stuff doesn't necessarily sound innovative, it's upbeat and fairly catchy. They sound like a band that would have played with AGNOSTIC FRONT at CBGB's in the '80s. (MK)
(Crust Records, PO Box 8511, Warwick, RI 02888)

FLUCHTWEG - "Le Figur" CD

Varied, eclectic punk, somewhere between YOUR MOTHER and HALF MAN HALF BISCUIT, although nowhere near as great as either of those bands. The songs appear to be humorous, but with my lack of knowledge of the German language I could be totally mistaken. Some of the songs veer off into totally weird saxophone/keyboard territory, with deep, gruff vocals. Unusual, although not exactly enjoyable. This makes for interesting listening, especially when I can almost understand the lyrics, and I get curious to find out exactly what's going on, like in the song "Mannen Mit Brüsten." (AM)
(Tollshock, PF 350126, 10210 Berlin, GERMANY)

FLUCHTWEG - "Arbeitsscheue Ostler" LP

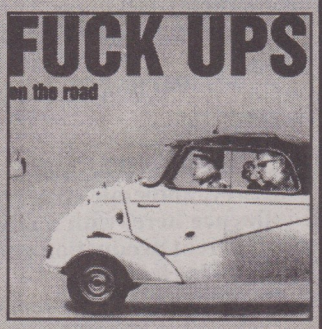
This record is a punk rock bargain at any price. It's fast and tight punk, with really strong vocals and harmonizing. A picture disk, it's replete with commentary on the new unified Germany, Utopianism, and the corporate state. Musically, this record is very gratifying. A healthy diversity of style, all played and recorded crisply. "Gloria" is a kind of religious drinking song, and "Radio Moscow" is a sort of sad-sweet song about the night, with accordions! All thirteen cuts are strong, and it never lets up. (GS)
(TollShock, PF 218, 10182 Berlin, GERMANY)

FORCED EXPRESSION/APARTMENT 213 - split EP

Iowa meets Cleveland - not quite the 'Midwest' hardcore explosion you'd expect if you were around in the heyday of Midwest hardcore - both bands lean more towards the grind arena. Six more from FORCED EXPRESSION, who continue to impress with a obvious sense of urgency combined with tempo changes from sludge to a speed onslaught. APARTMENT 213 pull the shorter/faster switch, though it doesn't end up as impressive as the flip. (TM)
(Clean Plate, PO Box 0709, Hampshire College, Amherst, MA 01002)

4TH CLASS - "Good As Dad" EP

Simplistic, snotty, oi songs about selling out and cops and how *your* life stands for nothing. Bad drawings of spikey haired punkers with beer bottles. Has both a side "piss" *and* a side "punk". You know the drill, played out and boring even for 10 years ago. (PB)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)



FUCK UPS - "On The Road" EP

These wild and wacky Norwegians are up to their usual hijinks, and that does not bode well for you safe little pop-punkers. The FUCK UPS come out snarling with a zesty punk/oi nastyness that rocks your little world from the get-go. The guitars are all over this fucker, while snotty vocals abound. This record takes the macho boot -boy image and injects some humor into it. Highly recommended! (BR)
(Hit Me Records, Deichmansgt. 17, 0178 Oslo, NORWAY)

MUSIC REVIEWS

FUNBOX - "V XX III" CD

An interesting band from Canada that reminds me at times of LAGWAGON, DAYSPRING, and DOWNCAST. Now, I'd never thought I'd use all three of those bands in one description, but it's the only way I can describe the sound of FUNBOX. After three listens, I'm not sure if this combination of sounds work, but it's not horrible by any means. (JF)
(One Foot Records)

GANG GREEN - "Back & Gacked" EP

The first time I heard GANG GREEN they were making songs about half as long as these. For my money that was the best GANG GREEN. These days, GANG GREEN is still fast at times and much better on their instruments (not always a good thing for bands). I'd say today they sound less like old CIRCLE JERKS and more like THE FREEZE, check out "Rabid Reaction" also on Taang! Records. Just so we're clear, I like it! (JV)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

GLOBAL HOLOCAUST/OBNOXIOUS RACE - split EP

Both bands have got a sorta crust element, GLOBAL HOLOCAUST polarizing towards the CONCRETE SOX/politically correct peace punk genre and OBNOXIOUS RACE isn't too far off that mark either, but Janice's voice reminds me sooo much of Kirsten's of NAKED AGGRESSION that it plays a big part in how they sound to me. (If you've never heard NA then you probably wouldn't be as biased). This is great, standard punk rock, not too far off the punk guidelines book, but great punk nonetheless. 100% DIY Canadian punk all the way down the photocopied (and most likely hand-folded) sleeve. (PB)
(Simon Pare, 827 Goldburn, Greenfield Park, PQ, J4V 3H4, CANADA)

GOB/ANOTHER JOE - split LP

GOB is pretty damn cool. Pop punk with some bite and snot as well as hooks. Maybe it's the speedy and brief delivery. Their full-length on Mint was great and this is right there too. A dying breed; great pop punk. ANOTHER JOE is little more punk and fun too. Although I'm kinda biased cause it's great to hear 10 new GOB songs. The LP has two extra tracks but the CD has some funny ANOTHER JOE prank phone calls tacked on at the end. A versatile release. (RL)
(Mighty Idy, PO Box 7756, Clearwater, FL 34618)

THE GRIFFIN - "The Age of Innocence/Downtown Lads"

Heavy, anthemic street rock from Japan. There's a big UK influence here, with a unique style and flair that shines through. Great production and English lyrics translated into Japanese. Check it out. (TB)
(MCR Company, 157 Kamiagu Maizuru, Kyoto, JAPAN)

GOB/MCRACKINS - "Has Fil Flipped?" EP

Both bands are from Vancouver and play pop-punk, so don't confuse GOB with the bad American band with the same name. The twist here is both bands do an original along with a cover version of a song done originally by the other band. It's all real good. Tommy from GOB used to be a MCRACKIN, small world ain't it? (MC)
($4 ppd: Landspeed Records, 386-1027 Davie St. Vancouver, BC, V6E 4L2, CANADA)

GOODFELLAS - "East Bay Skate Rock" EP

Everything about this release reaks of the mid eighties. The cover is done in a Powell-Peralta style, with a skullheaded ghoul with his stick in the graveyard. The music is also a flash from the eighties, with songs about unity and skateboarding on your grave. This makes me long for the great Thrasher comps of yesteryear. Cool stuff. (CW)
(Filter Records, PO Box 4948, Berkeley, CA 94704-0948)

THE GOONS/THE BOILS - split EP

This split is a perfect match up! Both bands come out fighting with their high powered kick ass early '80s style hardcore punk and verbal dissections of the government and society in general. THE GOONS are pretty catchy, not in a poppy way, and charge forward without a second thought. Though they don't really sound like them, THE GOONS remind me of THE DICKS. These guys are fuckin' great! THE BOILS are a bit more speedy and remind me of THE PIST in delivery and structure. The layout to their side of the lyric sheet is pretty cool. This split will make a nice addition to your collection, and one that will spend more time on your turntable rather than on the shelf. Comes on white vinyl. (MA)
(Torque Records, PO Box 229, Arlington, VA 22210)

GOONS, HIRED GOONS - "G.I. Joke" EP

I love this record. I've played it a hundred times already. From Australia, this band plays fast, melodic, and at times sad songs, like JOLT, and the singer sounds like the HIDDEN RESENTMENTS guy. My favorite song is "The Hippy Life I Love," an incredible punk rock tale. "Samantha Mathis" is about what could have been, in that movie "Pump Up The Volume" with the punky girl and Christian Slater and pirate radio. The lyrics here are great, and the band's sound doesn't sacrifice punkness for its hooks. I do wish it had a lyric sheet, but I'll figure them all out, eventually. (GS)
(Intent Records, PO Box 679, Dickson, ACT 2602, AUSTRALIA)

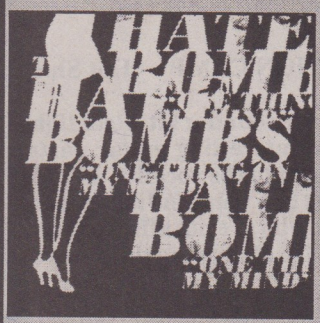
MUSIC REVIEWS

THE GREY SPIKES - "Year Zero" CD

Straight out of the SUPERSUCKERS school of rock and roll. They grew up on metal, have too much testosterone and don't bathe frequently, but no one can complain cos the music's too loud. Though you're really not concentrating on complaining, you just want another beer. (CK)
(1+2 Records, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo 160, JAPAN)

HANGNAIL/SLOTH - split EP

Hearkening back to the days of cut and paste, raw production and newspaper clippings - this certainly isn't ever going to be called slick. No complaints, as HANGNAIL crank out six distorted blasts with such venom it's apparent through the fuzz - the demented ranting further outlined on the lyric sheet, I'll leave you to decipher those. SLOTH explain their sexual frustrations in a manner that had me reaching for the 33/45 rpm switch - I go for 33, and make their name come through. (TM)
(Hibachi, 497 Owego St., Painesville, OH 44077)



HATE BOMBS - "One Thing On My Mind" EP

Sixties blues influenced punk rock with a slight psyche feel. I'm not sure if the HATE BOMBS have enough bite for my taste, but I'm sure a lot of people I know would dig this. (JF)
(Speed-O-Meter Records, 1430 Lake Highland Dr., Orlando, FL 32803)

HECKLE - "The Complicated Futility Of Ignorance" LP

Slick production is generally punk rock's ruin these days, but from the get-go HECKLE tap straight into the SWIZ/DAG NASTY vein... and for the most part, stick with that formula throughout with only a couple of slips into that weakly posed NYHC jock-choir chorus scenario. Considering the state of hardcore in 1997, this is solid all the way through, with more melody and less moshy chunka chunka stuff. The only thing that could have made this better would be those patented Brian Baker melodic slide chords. (PB)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

THE HECTICS - "Everything I Need" CD

Two women on guitars and vocals, with a guy on drums. No bass needed here. Good, basic '60s style mostly mid-tempo, better than lo-fi garage rock. Sloppy and fun stuff. If they lived in a San Francisco, had some strong visual gimmick and knew the right band members they'd probably be famous. (MM)
(360• Twist Records, PO Box 9367, Denver, CO 80209)

HELLNATION/REAL REGGAE - split EP

What can be said about HELLNATION that hasn't been said before? Here are six more tracks of hyperspeed thrash, which includes a cover of "No Reason" by RIPCORD. REAL REGGAE, on the other hand, switch things up a bit alternating between full blown speed, and mid-paced grind. How any band with "reggae" in their name rocks this hard is beyond me. Nevertheless, this will rip you a new asshole! (RC)
(Slightly Fast Records, 303-24 Ogura Maizuru, Kyoto-Pref 625, JAPAN)

HELLTONES - "Satan's Choice" EP

With a name like that, you'd expect these guys to be a completely psycho, psychobilly band! But that sure isn't the case here. This band definitely has the twang for psychobilly, but lacks in the crazy ass psycho department! If they'd only pick up the pace a bit, they wouldn't sound like the HIGH FIVES on valium. Nothing good here, except the KISS trading card they sent with the record. Thanks for the card. (AT)
($3 ppd: Corn Daddy Records, 619 Howell St, Missoula, MT 59802)

THE HERMITS - "Chickens, Whips, & R'n'R!" 10"

THE HERMITS will satisfy even the smallest surf fans. I can honestly say this because I am not the biggest fan of surf music. This Italian band even make the two surf instrumental tracks appealing. The stand outs are "Shake It Baby" and "Chicken Master" which have a garage sound with traditional surf riffs. THE VIBRATORS cover is a bonus. (MS)
(Panic Records, Via Degli Ausoni, 84 00185 Roma, ITALY)

HOODS - "Once Again 1996" EP

This is kind of weird. The HOODS come out of Sacramento, but their sound and lyrical style is pure NYHC. They do it extremely well. The music is crunchy and energetic as hell. The lyrics are mindless and redundant, like a tough guy pounding his chest. Essentially, they sing about whooping the asses of those who cross their path in a way they don't like. Bad ass or just insecure? You decide. Plus I can't help but wonder why bands want to sound like other bands from a different region instead of developing their own sound and style. (MA)
(Back Ta Basics, 79 Third Ave, 2nd floor, Paterson, NJ 07514)

HOUSECAT SIZED FENNE/JUNIOR HIGH - split EP

Two thumbs up for this split outta Milwaukee. HSF play fast upbeat punk with a slight DEAD KENNEDYS feel. JUNIOR HIGH sound like a more punk SMALL 23. This release hit the spot. (JF)
(Captain Midnight, PO Box 27001, West Allis, WI 53227)

ILL REPUTE - "Bleed" LP

Save your pennies because you're going need 'em to buy this one, if for no other reason than to hear the drummer. This band's been around for awhile and they remind me of something that would be on Fat Wreck Chords. If that's something you can get into, pretend to be a good consumer and get this one. (JV)
(The Edge Recordz, PO Box 7111, Oxnard, CA 93031)

MUSIC REVIEWS

INSULT - "I Wanna Be A Burn Victim" CD

There is some story on the cover about the band inciting a crowd to burn down a building while they were playing. The result was 11 dead and many injured. And two of the members are now in jail. If the story is true (which it probably isn't), it is quite amazing. INSULT kick down 24 punk as fuck cuts, the longest being 80 seconds long. This is straight up thrash with great songs like "I Wish I Was Retarded", and "Choke Your Grandma If You Want To Be Cool". Includes a smashing cover of "Red Tape" by CIRCLE JERKS. Recommended. (RC)
(Know Records, PO Box 60579, Long Beach, CA 90809)

J CHURCH/DISCOUNT- split EP

Everybody always describes DISCOUNT as J CHURCH with female vocals. Well, those people are wrong, as this split demonstrates. DISCOUNT's version of the punky pop sound has a lot more melody, sounding like a cross between PICASSO TRIGGER and DAHLIA SEED. J CHURCH, is, well, J CHURCH. I'm sure J CHURCH will do a split with your favorite band soon. (JF)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)

JAKKPOT - "Hit Or Miss/Stepping Stone Inside Out"

M o t h e r f u c k i n ' cocksucker!!!!! Where the fuck are these guys from????? I put the needle down on the side with "Hit Or Miss" on it and the shit just knocked me back!!!! Like a big fucking punch!!!!!!! Fucking rock n roll with gravely vocal chords, fat meaty dual guitar sound and deep low-end bass all played to a not too fast, not too slow drum beat..... errrrrrrr!!!!!! Catchy as all fuck fer my little wet ears!!!! Unfortunately, I had to turn the record over to a reworked sorta dub of "Stepping Stone" which left my cock limp. But who needs a B side when you got elbow grease on the A side.... (SW)
(American Punk, 802 S. Broadway, Baltimore, MD 21231)

JAMES PUHTO-REN - "Two For The Road" CD

A two song CD EP here, kicking off with a peppy rendition of "The Ballad Of Davy Crockett," rounded out with a straightforward rock song. There's nothing wrong with this disc, it's pleasant enough, but neither song got me rockin' out. (AM)
(Kråklund Records, PL 459, 65101 Vaasa, FINLAND)

JERKS - "Jerk Off" CD

It's about time for this. Vintage '77 punk rock and roll from the UK. Known mainly for their great "Get Your Woofing Dog Off Me" 45 (which is included here). VIBRATORS, early WIRE-like. This is a great collection of their releases and un-releases. Punk rock from the initial UK explosion that unfortunately went pretty much unnoticed by rest of the world. Better late than never for sure. (RL)
(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)

JENNY PICCOLO - "Information Battle To Denounce The Genocide" LP

JENNY PICCOLO have been one of the more prominent bands to be playing the new hardcore—fast and gruff, but with a modern discordance that makes it unique from its more one-dimensional predecessors. This record translates well the live experience of their short song explosions. Surprisingly, the recording quality is much cleaner and more intelligible than most of the bands that play with this hyperdrive sound. Altogether 21 songs, the pacing provides the ears with some well-timed although brief breaks from the sound assault. The record has more of a hint of SABBATH than I remember from their live stuff. A plus to drummer Al for trying to bring some politicization to what might otherwise seem murky lyrics. (MK)
(Three One G, PO Box 178262, San Diego, CA 92177)

JESUS NUT - "Nothing Lasts, Nothing Should" CD

According to the insert this band has gone splitsville. I hope this is just a nasty rumor because JESUS NUT is really good. It's not like their sound is anything new and exiting, their just really good at playing fast paced hard music. It really grabs a hold of you and makes you rock out. Really, I'm warning you- you will rock. The lyrics are pretty serious, but they seem to have a bit of a goofy side. (At least I'm hoping that the intermission music was suppose to be funny.) What else can I say? The CD is good. The band broke up. Oh, what could of been? (HD)
(Jesus Nut, 2159 Dorset St., Shelburne, VT 05482)

JOHN COUGAR CONCENTRATION CAMP - "Hot Shit" 10"

I think this band changed their sound a bit. Real tight playing, fast songs, some cool and interesting guitar parts, except when I close my eyes and listen to the vocalist, all I see is a barefoot singer for a certain East Bay band and it frightens me. Please make it go away. People who are not afflicted with Ott Phobia Syndrome like I am will probably dig this record. (JN)
(Mullethead Records, PO Box 20515, El Cajon, CA 92021)

JUDGEMENT - "Process" EP

This band seems to be all the rage in Japan right now. The band's roster reads like a who's who in Japanese punk. This is great hardcore with amazing production levels that most bands only dream about. Both songs on the record were good, but the faster track "The Situation" was by far a better listen. I have a feeling their live show would wreck our fucking world. So I guess the only logical thing to do would be start begging for a USA tour. (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, JAPAN)

KAYO - "Kayo" EP

Did you ever listen to a new record and once the song was over you couldn't describe what you heard because you couldn't remember anything? This happened to me on the last three tracks because I didn't hear anything that would keep my attention. The first track, "Formica," sounded like a BOB MOULD tune and that's not a positive thing. Hopefully, BOB MOULD fans would like it. (MS)
(Tombstone Records, PO Box 1463, Clackamas, OR 97015)

MUSIC REVIEWS

KLAMYDIA - "Perseeseen" CDEP

This 3 song release showcases another band singing in Finnish. That's two this issue. Rock, well recorded, but not all that interesting from this veteran outfit. (MM)
(Kråklund Records, PL 459, 65101 Vaasa, FINLAND)

KNUCKLEHEAD - "????" CD

The name of this record, along with song titles and lyrics, are all written in Japanese, so I have no idea what this is called. Ultra intense Japanese hardcore that hits with the destructive force of a cyclone. The opening track starts off with an ominous presence and noise seeping through, then builds up, stalls for a second, then explodes with more force and fury than anticipated. Purely incredible. The tempo varies from kind of fast to super fast with some stop and go parts. The level of energy is constantly rising throughout the whole disc. After one listen you'll feel like you ran a marathon. Twelve songs in under fourteen minutes. (MA)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano-Ku, Tokyo 164, JAPAN)

KROOKID LEDDER YOUTH - "A Reminder" 10"

I guess you could call this '90s hardcore. It's something like a faster STILL LIFE, with a couple young guys screaming their guts out about serious issues, over top of aggro, sloppy, slightly metal tinged music. It's got a hand printed sleeve and long intros. Not bad. Sure to be big with the backpack and patches crowd. (BG)
(Krookid Leddder Youth, 7601 Lexington Dr, Biloxi, MS 39532)

KURORT - "Oslo" EP

Belgian hardcore that is on the rock/pop side of things. Four songs sung in Dutch, but they also typed the lyrics in English on the insert. Not a bad release, just not hardcore enough for my personal tastes. (LU)
(Conspiracy Records, Lange Leemstraat 388, Antwerp, BELGIUM)

LAWNSMELL/ALL YOU CAN EAT - split CD

Both these bands are a reviewer's nightmare. Basically they have that sound that's punk rock, but doesn't fall into any sub genre. They just both play punk rock with a melodic undercurrent. LAWNSMELL has the better vocals, and ALL YOU CAN EAT has the greater humor. A warning though, this CD carries one of the scariest and most brutal bonus tracks ever recorded. (JF)
(Blind Records, 118 Ashley St., Chatswood, NSW 2067, AUSTRALIA)

LOST CAUSE - "SxE Till College" EP

Basic mid-to-fast melodic pop punk with female vocals. Has emo-like personal lyrics like: "Eyebrows raised over vacant stares, fingers point but, no one really cares." Hey, I really care, just not about your band. (MM)
(Snacktime Records, 1816 Bellevue Ave. #310, Seattle, WA 98122)

LITTLE PRINCESS - "Song Collection" EP

The inside of this EP claims LITTLE PRINCESS is from outer space and needs the money raised from this record to return home. Well, I suggest you send money fast, 'cause this is one awesome record. Yep, LITTLE PRINCESS destroy everything in sight with a primitive blend of thrash and grind that leaves nothing standing. In fact, if this record is any indication, the all-female trio of LITTLE PRINCESS will soon be ruling the universe. Oh, "Song Collection" is limited to 200 copies. (JF)
($3 ppd: Punch The Cheese Records, PO Box 427292, San Francisco, CA 94142-7292)

THE LOMBARDIES - "I Wanna Take Advantage Of You/I Sha La La Love Her"

Excellent, faster-paced power-pop-punk rock. The initial description might make you think "gooey". Not so here - crisp drums, piercing guitars and raw vocals/screams keep this more in the punk and power category than the pop. It's nice to hear a record that is nicely produced, without being overproduced. Highly recommended. (KK)
($3 ppd: Shaft Records, 4 Le Baron Way, Mattapoisett, MA 02739)

THE LOONS - "16 Story Reflection/Future Tense"

Mike Stax, creator and editor of the wonderful *Ugly Things* magazine, has lent his creative genius to a few great garage bands in his time, most notably THE TELL-TALE HEARTS. His latest creation, THE LOONS, has him switching duties to vocals and maracas exclusively, and I say it's a change for the better. He makes a great front man. Their records (of which there are too few, I'm afraid) capture well the energetic fuzz and stomp and are worth hunting down. Now if they'll only stay together long enough to put out an LP. (CH)
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

LOST LYRICS - "Man Spricht Deutsch" CD

Twenty tracks of fast, melodic punk, all but the last four of which are, as the title might suggest, sung in German. They make occasional use of stop/start rhythms and mix acoustic guitar into some songs, but for the most part it's what you would expect. Fans will love it. (AM)
(Hulk Rackorz, Eichendorffstr 1, 93051 Regensburg, GERMANY)

LOWER CLASS BRATS - "Punks, Skins, Herberts And Hooligans" 12"

Kind of a cool sound here - almost oi, with a hint of power pop - I think we'll call it power-oi. As you might expect with oi, this is mid-tempo and very catchy. And unlike most oi, the lyrics go beyond boot boys and beer - though you will get your fill of "oi -oi"s. Great sound quality, particularly when you consider that all five tracks come from their first two demos. (KK)
(Punkcore Records, PO Box 916, Middle Island, NY 11953)

MUSIC REVIEWS

LUNG LEG - "Hello Sir" 10"

Scottish girl group. I don't know how to react to this. I don't like it, but for some reason I can't rip on it. Ohmigosh!!! I just realized why... THE SLITS!!!! They sound just like THE SLITS' "Cut" LP. In high school I *loved* that record. Soft spot in the heart. That doesn't mean these gals aren't.. freaks! I can't listen to stuff like this anymore, I don't have enough drugs. But if you do... (RY)
(Kill Rock Stars, 120 NE State Ave #418, Olympia, WA 15096)

MAD 3 - "Green Hornet/Too Kool To Die"

I think I've actually reviewed every single release by this band to date... why is that??? It's 'cause I'm a faggot, that's why... and don't you dare ferget it jack!!!! So what do we have here... more Japanese instro music played tighter than any American can can... why is that??? Why is it that every beat and note is just so precise??? One of my bed buddies saw these motherfuckers play live in Japan and said they were insane on stage, breaking their gear up and all... but how are they in bed??? (SW)
(Time Bomb, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

MAZINGA - "Legacy" EP

These guys are from Michigan, just like Iggy, so there's some wah-wah guitar over the rock'n'roll on this slab. The singer does that speak/sing croon thing. The bass player looks like the illegitimate child of Bun E. Carlos and Rick Nielson. (MM)
(Reanimator Records, PO Box 1582, Ann Arbor, MI 48106-1582)

MCRACKIN, BIL - "I Am The Eggman" LP

A "solo" record from the MCRACKIN's guy that pretty much sounds like the MCRACKINS. In all honesty, the MRR staff "pop" reviewers are worn out by the abundance of MCRACKINS releases. Maybe Bil should take a vacation, do some traveling, catch up on his reading. Slow down dude! Like other releases, this has its gems amongst the many DICKIES-like songs. Alright already. (RL)
(Shredder)

MILKY WIMPSHAKE - "Bus Route To Your Heart" LP

Even by the band's own admission, their lyrics occasionally lift bits and pieces from punk classics, which makes identification mildly fun. After that, you're left the music: bright pop-punk with sincere sung vocals and a sense that they're uncertain about their punkness. Their concern is well-taken. Love songs, songs about being punk... MILKY WIMPSHAKE is wimpy punk with all the punk attitude milked out of them. (SS)
(Stampt, PO Box 54, Heaton, Newcastle on Tyne, NE6 5YW, ENGLAND)

MCRACKINS - "Oddities & Eggcentricities Vol.1" CD

Twenty-two poppy-as-hell tunes that you can sing along with. Man these guys are good, and catchy. They had me tappin' my foot the whole time. I'm lovin it! Reminds me of SNOTBOY 77 (another awesome band). This CD comes with unreleased songs, out of print songs, and best of all... a great cover of "Surrender" by CHEAP TRICK. That just makes the whole CD worth it to me! Buy this! Now you idiot! (AT)
(Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742)

MEDIA BLITZ - "Punk Ain't Dead!" EP

Four songs of AGRESSION meets METALLICA or EXCEL. The lyrics are about how punk used to be dangerous, being "pissed", and embalming are kind of dumb, but the music is rockin' as all get out. (RM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

THE MORMONS - "... On The Trail West" EP

Fast screaming vocals. (And I mean lots of screaming!) Real mean and pretty damn good. The Mormon theme is really funny. If you've had too many encounters with Mormons you'll love this seven inch. From what I can tell by looking at the pictures, they even dress like Mormons when they play. (HD)
(Gristmilling, PO Box 771402, Lakewood, OH 44107)

MR. T EXPERIENCE - "Big Black Bugs Bleed Blue Blood" CD

Not just the EP of the same name but also 25 (count 'em) cuts culled from the 7"'s and comp cuts, including the SHONEN KNIFE song, the Jon Von song done without the band, also "Spiderman", the REM cover, and more silly covers than you can shake an open A chord at. What can you say, these guys were pretty *goofy* ya' know. But through endless, countless nights at Gilman, the Berkeley Square even the old I-Beam, like warm underwear these guys were there. Excuse me for being a teary eyed nostalgic fuck, but these guys were part of my *gestalt*, even if I couldn't really say I really liked them (but that's besides the point), they were there. Now in 1997, Mr. Von is still kickin', Dr. Frank's still in there—it's the power of faith, *man*! (JY)
(Lookout)

THE MULLENS - "Isabel" EP

Good old fashioned garage rock from Dallas, Texas. Some RAMONES, some '60s punk, and lovely lo-fi production. (TB)
(Panic Records c/o Helter Skelter, Via Degli Ausoni 84, 00185 Rome, ITALY)

MUSIC REVIEWS

MULTI KLAUF - "Laute Musik" EP

Well played, energetic, but generic mid-tempo German throaty hardcore. Seven songs - all decent, but nothing outstanding. Green vinyl, if that makes a difference any more. (KK)
(Fuck Fackts Records c/o Scumfuck, PSF 100 709, 46527 Dinslaken, GERMANY)

N.O.E./FLUCHTWEG - split EP

Two great German bands, with two great songs from both. This'll be the first time I've heard FLUCHTWEG, but from what I'm hearing right now, I wish I'd heard them sooner! They're awesome! Sung in German, except for the chorus of "Big Fat Trucker" which is a great tune, very catchy. As for N.O.E., they're great as well. This is the second time I've reviewed their stuff, and just like their last EP, they rule! Both bands are kinda like a German GOOD RIDDANCE (first album G.R. I mean), which ain't bad at all. Buy this even if you don't understand German. It rules! (AT)
(St. Geyer, Steinbergweg 5, 05509 Delitzsch-Schenkenberg, GERMANY)

NASHVILLE PUSSY - "P.P.D.S.C.E.M.F.O.B.B.T." EP

I bet you are wondering what in the hell all those letters stand for. How about "pill popping, dope smoking, cunt eating, mother fucker, outlaw biker, biker trash". I think you get the picture. This is heavy duty punk soaked in enough beer to fuel a small army. This reminds me of the NEW BOMB TURKS on steroids. Buy up and let this little pussy set fire to your turntable. (RC)
(Reservation Records, PO Box 7374, Athens, GA 30604)

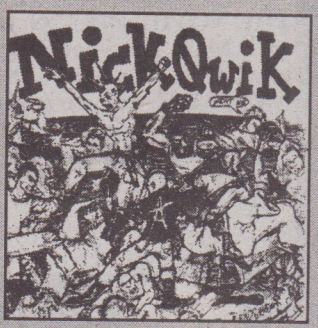
NEKHEI NAATZA - "Hail The New Regime" LP

This is excellent! Fast political thrash, sung in Hebrew, even! Luckily, the lyrics are translated into English and given lengthy explanations in the handy booklet that's included. This proves the lyrics to be totally interesting and intelligent, a breath of fresh air in a stagnant world. A lot of the songs deal directly with problems in the "Occupied Territories," such as fundamentalist Zionism, but they have international relevance, and are extremely educational to someone like me, with a very limited knowledge of the politics of Israel. I cannot stress how much I enjoyed this LP. How many records in your collection were recorded in a bomb shelter on a kibbutz? (AM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

NO REASON - "Above All" CD

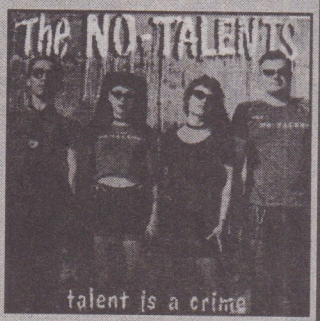
First off, let me say that I really liked the picture disk. (I'm a bit of a fan of silly things like neat packaging.) NO REASON, a threesome from down under, delivers high energy fast paced music that is at first easy to get into, but doesn't really seem to hold my attention for the whole twelve songs. (HD)
(Spent Music, PO Box 215, Alexandria, NSW 2015, AUSTRALIA)

NICK QWIK - "...Sent Us" EP



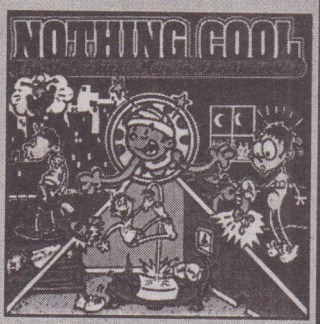
The cover artwork of this EP is something else. It's got all these muscle bound, mohawked punks attacking a Klansman. I thought it was just the straight edge scene that depicted themselves as he-men in their drawings. NICK QWIK is fairly basic early 80's hardcore punk without ever getting very fast. Kind of party orientated. (TH)
(Skanking Skull Records, 40101 Sherydan Glenn, Lady Lake, FL 32159)

NO-TALENTS - "Talent Is A Crime" EP



Shoulders back, rack attack, punk rock! No letdown or frown from the kings and queens of French gimmick-jive. "We have no talent!" Okay. Phun in the shitty Parisian sun, this three-tracker will disappoint no one single person who managed to get the LP. Ordinary black wax is no sin. Includes a cover of a BLITZKRIEG BOP song I've never heard before, perfectly laid-back drone power-cruise. Don't lose, pay the $ for this if you see it.(RW)
(Royal Records, 7 Rue Tholoze, 75018 Paris, FRANCE)

NOTHING COOL - "The Unluckiest Man In The Universe" EP



S.F's own NOTHING COOL offer four blasts of solid pop punk with an early Lookout feel. While this doesn't rock my world, it's a load better than the CD they put out on Clearview a couple years back. (JF)
(Beach Recordings, 1230 Market St. #135, San Francisco, CA 94102)

THE NUTHINS - "One Step Forward" LP

'60s garage and r'n'b. I assume these guys are British, from the Anglo-sounding names on the sleeve, but one can never be sure. Recorded at Toe Rag studios, this full-length has great sound quality, but as with so many LPs, the songs are hit and miss. Most of side one is pretty swinging, with a good cover of "Hey Joe". Their originals are pretty good too. Side two is a bit spotty, but with a good cover of THE BARBARIANS' "Are You A Boy? (Or Are You A Girl?)". They seem a bit stumped on the songwriting credits, however, for they have it down as "traditional". (CH)
(Twist Records, Wiedehagen 56, 48163 Munster, GERMANY)

MUSIC REVIEWS

THE NOTHINGS - "Greatest Misses" EP

Man, this is one fucked up sounding release. Ugly ass punk that sounds like the bastard son of G.G. ALLIN and ANTISEEN, with no redeeming social value whatsoever. Five stars says this critic. (RM)
(DickyMoTonio Records, 47 Pearl St, N. Weymouth, MA 02191)

THE OBLIVIANS/THE TWO BO'S MANIACS - split EP

The OBLIVIANS song is actually an IMPALAS song, and it's not real exciting. Just a couple of words and a little guitar solo with some kinda heavy blues riff behind it. THE TWO BO'S MANIACS song, however, has an interesting progression, and quite a bit more energy. I praised their honesty in a previous review for admitting that their vocals are no more than fake English gibberish, screamed for effect. A down-to-earth and unpretentious Italian rock and roll band! Bravo! (CH)
(Hate Records, Via Vidaschi 11/b, 00152, Roma, ITALY)

THE 1.4.5'S - "Almost Good!" EP

Yep. The 1.4.5'S are almost good, blues progression, low/no fidelity style punk. This live recording from Austin's Blue Flamingo, really captures that genuinely fun, small club, drunken fiasco show feel, and it's hilariously subtitled "The 3rd Annual Last Show Ever, Part 1". Drunken deja vus to all who partake. (HM)
(Twist Like This Records, PO Box 540995, Houston, TX 77254)

THE 1.4.5'S - "Ten Gallon Helmet" EP

Bringing garage rock to its poppiest and cutest level, THE 1.4.5'S present another offering for your welcoming ears. This record has alot more energy and punch than some of their other records. They prove that you can actually rock without taking yourself too seriously. (CK)
(Answer, Hase Bld No.2 B1, 5-49 Osu 3 Naka-Ku Nagoya City, Aichi 460, JAPAN)

OPPRESSED LOGIC - "Ain't A Damn Thing Changed" LP

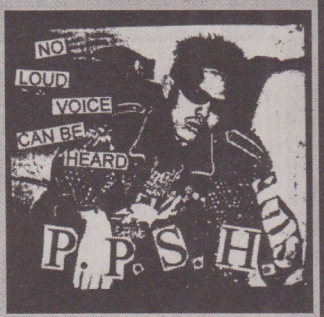
For some strange reason this band seems to have the those sensitive Bay Area types cowering in fear. This record has 18 songs of quality punk that preach the gospel of drinking, fighting, and fucking. I always wonder if bands like OPPRESSED LOGIC that thrive off such high levels of aggression and controversy, are just trying to compensate for having such small pricks? I mean, look at G.G. ALLIN. (RC)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

THE OTHER - CD

Stay away! Stay far away! This stuff has a stench like no other! Sounds like Brit-pop bullshit mixed with BRACKET (one of Fat's bands) and funk. I don't see much punk here. Although with all these solo's I can't help but think that this band should be opening a show with SLAUGHTER or some other pussy-rock band. Notice I said "opening" a show. Oh yeah, I guess there are some ex-members of RKL in this band. Whoopee! A prime candidate for the free bin! You've been warned! (AT)
(Honest Don's, PO Box 192027, San Francisco, CA 94119-2027)

P.E.N. - "Drunk With Power" EP

Mediocre quick four chord songs in simple punk fuckin' rock style. This four song seven inch with both male and female vocals is nothing new or exiting and I have to say it sounds just like every other four chord fast punk band, boring. (HD)
(C.S. Production, PO Box 29556, Chicago, IL 60629)



P.P.S.H./ BRAIN GENOCIDE - split EP

This one sounds like it was recorded in a bathroom, and that's the best I can say about it. Japanese punk always has two distinct characteristics; it's always very precise and it always sounds much more low budget than it probably actually is. BRAIN GENOCIDE has both down pat and not in a good way, i.e, too many guitar solos. P.P.S.H. is an improvement, but I can't recommend either. (JV)
(Consensus Reality, 1951 W Burnside #1654, Portland, OR 97209)

PAINDRIVER - "The Truth" EP

This isn't anything amazing, it just sounds like all the other grind/crust hardcore that are coming on the scene these days. Fast as all hell, and deep vocals. Unfortunately, I was bored with this one. (LU)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

PENETRATION - "The Early Years" LP

PENETRATION was a '77 vintage punk outfit whose early work seems to have stood the test of time; PAULINE MURRAY (later of THE INVISIBLE GIRLS) has a great voice, and if you weren't fortunate enough to nab a copy of their "Race Against Time" boot long ago, this offers the same tracks in clearer, less scratchy versions. But instead of live tracks to fill out the B-side, this release opts for an assortment of tunes from their first studio album — still very listenable, and preferable in the versions here (their debut release was on scratchy glow-in-the-dark vinyl). If you don't have this, you gotta get it; it's a judgement call for anyone who has the boot. (SS)
(Get Back, Viale E. Duse 16/A, 50137 Firenze, ITALY)

MUSIC REVIEWS

PARANOIDS - "Vintage Piss And Vinegar" EP

Piss and vinegar, indeed. Four tracks of white-knuckled, nails-on-chalkboard hardcore that tears it up with no apologies. One of those occasional records that just materializes out of nowhere (or Austin) and makes me an instant believer and fan. Guts, style, and plenty of power—a good one.(JH)
(Rise Records, 2116 Guadalupe St. #210, Austin, TX 78705)

PETER PAN'S ARMY - "Caged Cries" EP

Even though this outfit resides in Ventura they sound a lot like O.C. peace punk bands from the late '80s/early '90s, i.e. MEDIA CHILDREN. No new ground is broken lyrically or musically, but I get the impression their hearts are in the right place. The production is really murky, which hinders the power and impact I'm sure they're capable of delivering. (MA)
(Matt, 233 S. Catalina St, Ventura, CA 93001)

THE PILLAGE PEOPLE - "Shiny Happy People" EP

I was initially intrigued by their obvious lack of musical cohesion, but as I delved further into this EP I discovered a rare, raw, untainted energy and anger. The PILLAGE PEOPLE lay down the law lyrically, taking issues a step further, to a higher level, commanding respect from the "old school"! Who cares if they fumble through a song when it coincides with the lyrics of PP's dual screaming assault. Some serious *Punk F***in' Rock!* (HM)
(Sweaty Ballsack Records, PO Box 221, Delaware, NJ 07833)

PIZZLE - "Trouble In The Monkeyhaus" EP

This is really driving, powerful stuff. PIZZLE is straightforward hardcore punk and they benefit from a fucking great recording job. The lyrics don't seem to have much of anything to say, but they sound great with the overall delivery. The vocals remind me of a cross between the MISFITS and the most recent LAUGHING HYENAS stuff. Backwards masking and a STATLER BROTHERS cover as well. (TH)
(Knockwurst, PO Box 193, Bloomington, IN 47402)

PRESSGANG - "Faith: The Sturdy Backbone Of A Healthy Society" CD

"Pretty" emo melodies and HC outbursts intertwine smoothly with male and female vocals, which sometimes works here. Some similarity to ROOSEVELT'S INAUGURAL PARADE. After the 13 listed tracks they complement some movie, news and other miscellaneous dudding with noise. They might want to experiment more with the whole KRONOS QUARTET thing. (TJ)
(SelfServ Records, PO Box 71466, Pittsburgh, PA 15213)

PLAN A PROJECT - "532 Seconds Of Oppressed Anger..." EP

Oh my god!!! This has to be *the* best RANCID ripoff band I've ever heard in my life! I'm totally serious, I thought somebody fucked up and put RANCID on this record instead of PLAN A PROJECT! Jason, a new reviewer here, kept looking at the jacket to see where Tim Armstrong's name was. Now, I reviewed this band's last EP, and it sounded nothing like this, lemme tell ya! I *can* say that compared to their last EP, they've gotten 150% better! I just hope they don't get offended by the comparing them to the RANCID thing. Buy this! Go on... (AT)
(Records Of Rebellion, PO Box 700215, Goulds, FL 33170)

POP ROCKS!/JERRY DECICCA - split EP

I guess the POP ROCKS! side rescued this one disk from non-MRR review oblivion as Mr. Decicca's side is a pretty baneful piece of acoustical mournfulness complete with mandolins (a favorite genre with the editorial folks here). P.R.! do two tunes here that are in a pretty straightforward power-pop *thing* with the now requisite underrecorded qualities expected of all pop groups now. "After You" is pretty toe-tappingly catchy but I certainly wouldn't get rid of my NERVES 7" because of this. The second tune is okay but somehow reminds me of a JOHN COUGAR MELLANCAMP song. (JY)
(Break Up!, 366 E. 15th Ave, Columbus, OH 43201)

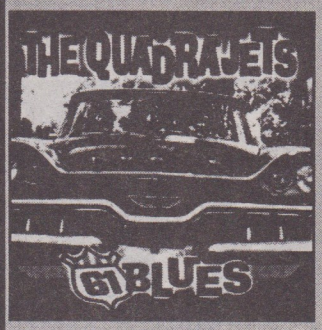
PUNK LUREX O.K. - "Veljet, Siskot!" EP

Finnish punk I think, although very atypical, very poppy. What happened to bands like SHITLICKERS or KAAOS? Eight songs on this single and the standout track is probably "Tappajan Silmaat" although I think this is the first time I've heard an accordion in a punk rock song. (EC)
(Teenage Rebel Records, Gerresheimer Str 16, 40211 Dusseldorf, GERMANY)

PUNK LUREX O.K. - "Hatuit Ja Myssyt" LP

After listening to this, fans of rockin' punk will need immediate intravenous doses of TEENGENERATE or THE SICK THINGS, because PUNK LUREX O.K. ranges from harmonized girl vocal tunes to catchy pop-punk, and let's put a double-underline under the "pop." That said, the band handles their style with unusual distinctiveness and solid songwriting skills, not to mention what seems like a genuine feeling for their social causes. Some pretty good tuneage here, but even I (who receive yearly inoculations for pop, hence my tolerance) found it difficult to get through the whole thing with out gagging once or twice. Good for the style. (SS)
(Teenage Rebel Records, PO Box 211, 33201 Tampere, FINLAND)

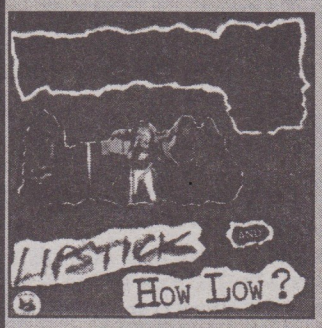
MUSIC REVIEWS



THE QUADRAJETS - "61 Blues/ Fortunate Son"

This sounds like it could be the first demo tape, that may have come out of this band. I don't know what happened, I guess leaving *Sympathy* was a bad idea! Go figure!! I used to like this band's greasy punk blues noise, but I fell flat for this one. Sorry. (RY)

(Reservation Records, PO Box 7374, Athens, GA 30604)



RED FLAG '77/SPECIAL DUTIES - split EP

Bow down before this unholy alliance... SPECIAL DUTIES are an early '80s-vintage UK punk band that offer up a great, sing-a-long original and great cover of the LURKERS' "Shadow". Swell stuff. RED FLAG '77 are sort of the modern equivalent of that style - fast, upbeat, catchy, and very, very English. I'd figure both these bands have another few decades left in them. (JH)

(Knock Out Records, Postfach 10-07-16, 46527 Dinslaken, GERMANY)

RED MONKEY - "Do What You Feel (Feed What You Do)" EP

Now this is what punk is all about. Unflinchingly taking things into a new direction. Creating a new language to say something (hopefully many things) meaningful and passionate. RED MONKEY's reference points could include GANG OF FOUR and CIRCUS LUPUS. There's a definite feeling of pulling from the older styles and pushing towards future sounds, all at the same time. Lots of gringing tension, that twists and writhes, yet never quite finds release. This has creative lyrics and good female/ male vocals. A great listen after hearing 1,000 too many pop punk bands. Highly recommended. (BG)

(Slampt Underground Organization, PO Box 54, Heaton, Newcastle Upon Tyne, NE6 5YW, UK)

THE REDUCERS - "We Are The People" EP

This is great. The musicianship, song writing and recording on this release are all top-notch. None of that bad, pseudo-metal crap that's been passed off as oi lately; rather three, catchy and up-beat songs that made me think "SHAM 69". One to look for. (RM)

(Pair-O-Docs Records, PO Box 4333, Austin, TX 78765)

RHODA - "Revolting Sirensong" EP

This band is pretty kick-ass. Punky rock and roll with breathy, squealy girl vocals. A couple of kooky guitar parts that set it apart from other sexy girl-fronted rock and roll bands. A little bit typical, but completely rockin' nonetheless. Go get it. (JN)

(Vinahyde Records, 214 N.Blain St. #1, Madison, WI 53706)

RESIST AND EXIST - "Vultures" EP

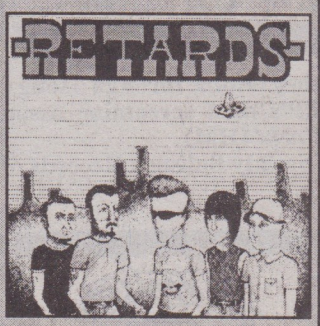
More straightforward political punk. Even though the aesthetic, music, and lyrical approach are quite reminiscent of much of the British political punk of the early '80s this stuff has a heart that much music seems to miss these days. The effort and thought these people put into their work helps revitalize these images and slogans that often seem tired and recycled. This record is dedicated to Chun Se Young, a 19 years old student who killed himself in protest against the Korean Government. (MK)

(Spiral, 1916 Pike Pl #12 suite 463, Seattle, WA 98101)

RESULT - "I Can Go Die" EP

I guess the first thing I should tell you about this band is that the vocalist is ex-CFDL. But that is where the similarities end. This has more of a classic feel, say like early Scandinavian thrash. Not the chaotic noisiness off CFDL. This is solid punk with tons of flowing distortion that will have you salivary glands flowing in no time. (RC)

(MCR c/o Sound Pollution, PO Box, 17742, Covington, KY 41017)



RETARDS - "(I Wanna Be Like)...Ron Jeremy" EP

This Norwegian band sounds like they're from Texas. I guess you won't find many Texans named Andreas Wangberg, unless they play hockey or something. Not bad mid tempo pop punk. The playing is good, I guess it's the songs that are a bit on the dull side. After the first track, I fell asleep. (RY)

(Dead Cool Records, Haugetangvn. 13, 1621 Gressvik, NORWAY)

RIOT/CLONE - "To Find A Little Bluebird" LP

Fast, angry, and powerful, this record screams political rants about capitalism, technology, and just plain societal norms in general. RIOT/CLONE remind me of other English bands from that era, like THE VARUKERS or CHAOS UK, except they are a bit mellower these days. Still their is every bit as good, and as a special bonus the record is on cool blue vinyl. (HD)

(Bomb Factory Records, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

RUMFORD - "All Night Train Wreck" CD

Garage rock that's got the blues. Music that's meant to be heard after last call in an empty bar an hour away from the closest town. Late night tunes to get it all out of you so you can be your peppiest at work on Monday. This is one great record. (CK)

(Dubious Honor Records, PO Box 5134, Portland, ME 04101)

MUSIC REVIEWS

ROTTEN SOUND/CONTROL MECHANISM - split EP

ROTTEN SOUND take the grinding HC thing to a level reminiscent of '80s metal crossover stuff. Lyrically, they have serious subject matter with what seems to be a healthy sense of humor—something that seems rare with much crusty stuff. Their anti-alcohol song "Apart" comes off quite articulately. CONTROL MECHANISM takes a more speedy, sonic thrashing approach. The music works even though it sounds as if it was recorded in a toilet. They manage to fit seven songs on their side of this EP. Lyrically, they deconstruct politics with their criticism of the left's romanticization with Marxist practitioners and their state reliant utopia. (MK)
(Institute Of Demolition Studies, Mikko Aspa, Imatrankoskentie 23, 55610 Imatre, FINLAND)

SCARED OF CHAKA - "Scared Of Chaka" EP

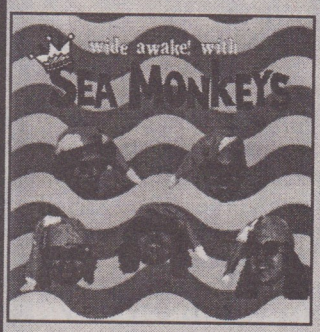
A great new release from this Albuquerque band! The usual rough recordings from this fast and catchy punk band. The highlight here is "Automatic." The lyrics are drowned out by the guitars and drums but that's not a bad thing because the music rocks! After "Automatic" you'll be hungry for more and I'm sure the following two tracks will satisfy you. (MS)
(Empty Records, PO Box 12034, Seattle, WA 98102)

SCOTT FREE - "Garbage Man" EP

The only people in the world I wouldn't want to meet at a museum are the guys in this band. Some weird blend of '60s garage and '70s hard rock, but then it goes on to sound like MINISTRY. Lyrics fit right in "Garbage man, when he comes home I give him a bath." I'm not really sure what's going on and I like it that way. (CK)
(Leather/Western Records, PO Box 11980, Chicago, IL 60611)

SCREECHING WEASEL - "Nothing's Gonna Turn Me Off Of You" EP

The latest from the ever-popular WEASELS covers familiar pop-punk territory - you know, three-chord songs about not getting checks — done with snappy tempos and hooks in all the right places. "I Don't Care Anymore" is the poppiest, but has the most interesting arrangement of anything here (powerchord guitars, piano!); however, the total effect of everything is mild toe-tapping, a warm familiarity, and a sense that the band's nasty satiric side has all but withered away. Slightly above average. (SS)
(Vermiform, PO Box 12065, Richmond, VA 23241)



SEA MONKEYS - "Wide Awake! With..." EP

More wacky hi-jinks with these silly retards. This is right on par with "Pizzaface" and "Vs. Bigfoot" with crankin' gems like "He's Not Me" and meaningless but brilliant filler like "Here Comes The Fat Guy". Fans will go crazy for this and everyone else would be a fool not to join the SEA MONKEYS fan club ($5 to PO Box 210, NY, NY 10276). (HM)
(Stiff Pole Records, PO Box 20721, St Petersburg, FL 33742)

SICK TERRIFIC NOSEBLEEDS - "No Way!" EP

The title song has a catchy hooky energy, like QUEERS, to it. The rest are three mid-tempo poppy songs, about troubles in regular peoples' lives (no space aliens or werewolves, or that ilk). Solid, fun, punk on green vinyl. (GS)
(Umbilical Records, PO Box 31, Belle Meade, NJ 08502)

SINISTER SIX - "Sinisteria" LP

I am quite shocked to see a new LP from these guys. I thought they'd dropped off the face of the earth, but I was wrong. They are sounding more like THE CYNICS with a tinge of GAS HUFFER. Guitar riffs, feedback, screaming and carrying on. Glad to have them back. (CK)
(Get Hip)

SLACKER - "Covering The Bases" EP

Another decent pop punk release from these guys. Somewhere in between a FACE TO FACE-type sound and straight pop punk. Nothing here is overwhelming but this is still pretty solid. (RL)
(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

SLACKER - "A Day In The Life Of..." CD

Pretty decent melodic pop stuff here. Lots of good harmonies and faster tempos. I liked the lyrics, too. Despite all this, I found my attention waning by the end of it. There are some definite stand out songs here, though. (BG)
(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

SLAPPY - "In the Future Any Idiot Can Be a Rock Star" EP

Hey, why bother waiting... no really, it's another one of those seminal hardcore debut EPs that flow through Maximum year after year, decade after decade. "Slappy" they are, put away your breakables, they've come for your beer and children. Proof positive that hardcore is alive and flailing in garages and tool-sheds nationwide. (JH)
(TB Records, 407 Highland St., South Amboy, NJ 08879)

STACK - "Mondonervaktion" EP

I'm a sucker for feedback and crashing drums, the type of HC I can accept unconditionally. These (I believe) Germans give no reason to regret this. Powerful screams round out the formula and have me waiting for more. They also utilize EP space, filling it with 8 hits. (TJ)
(Crust Recordss, PO Box 8511, Warwick, RI 02885)

MUSIC REVIEWS

THE SLOBS - "Down The Tubes" LP

If you're like me, you love THE CANDY SNATCHERS and ELECTRIC FRANKENSTEIN. So this is the next record you have to pick up. Punk rock with a great singer. He sounds kind of bratty, slightly annoying, and I like it because of that. The music is fast and very catchy. I think I'll only listen to this and ignore all my other reviews. (CK)
(Centless Productions, 5945 Monticello Ave., Cincinnati, OH 45224)

LES SNAILS - "L'equipage" CD

This is by far the strangest release I've reviewed in a while. What ya got on this here CD is a bunch a Frenchies playing slightly poppy punk with surfy guitars and a hillbilly twist. THE CADILLAC TRAMPS or LOS INFERNOS would be good comparisons if you've ever heard either of those bands. Anyway, grab your scatter gun and a bottle, cause we're havin' ourselves a party! Yeeeee Haw!!! (RM)
(Made In Heaven, 6 Rue Remy de Gourmont, 75019 Paris, FRANCE)

SONIC DOLLS - "I Wanna Be a Punk/Tell That Girl to Shut Up"

Musclebound punk and roll that'll put hair on your knuckles and chest simultaneously. The SONIC DOLLS are a powerfully and cleanly-produced rock/punk band that stand somewhere between rough-and-tumble Spanish bands like the PLEASURE FUCKERS and the current Fat Wreck Chords catalog. I'm not totally convinced, but it works at least half the time. (JH)
(No Tomorrow, PO Box 1134, 12080 Castellon, SPAIN)

SPAZZ - "Sweatin' To The Oldies" CD

Except for the two albums, nearly everything SPAZZ has recorded is all here (except for the two five inches). Seven inches, comp tracks, splits, and some stuff that has yet to surface on vinyl. Sixty four songs in all. It's kind of weird and kind of funny to hear how this outfit has progressed through the years. It's also hilarious to hear Max yell something about smoking dust at the end of one of their songs. Seeing as how he has wised up to the 'edge'. I really don't know what to say about SPAZZ that you haven't already been told. They're one of my all time favorite bands, and it seems like they're finally getting the respect and recognition they've deserved for a while. Hope to see you guys in L.A. soon. Keep it up!! (MA)
(Slap A Ham)

SPIDER BABIES - "Adventures In Sex And Violence" LP

What the fuck are these jocks doing in here? I want fucking MUSIC MACHINE!!!, I want pageboy haircuts, leather pants, and long black gloves. These losers looks like rapists and sing "Gonna slash your panties". Pathetic, get a life. (EC)
(Screaming Apple, Dustemichstr 14, Koln 50939, GERMANY)

SPIDER BABIES - "Sex Slave" EP

Now here's a band I could really sink my teeth into....but I'd rather use a steak knife. A bunch of (yawn) really inspired, original, garag... zzzz... garage rock. Oh yeah, and they are also real mean and naughty cuz their mommies didn't love them enough and everyone is real shocked and impressed by them. Pathetic, hand drawn, beaver shot front cover, etc, etc, ad infantinum. As a bonus, they put what I hope is their street address on the back cover. So everybody have fun with that. (JN)
(Sack o' Shit, PO Box 308, Molalla, OR 97038)

SPAZZ/BLACK ARMY JACKET - split EP

I heard this was good, so now I got to see for myself. First off, this record is included with Dogprint 'zine #9. The SPAZZ side is rockin' out with five songs. Three are covers of YOUTH OF TODAY, STRAIGHT AHEAD, and SICK OF IT ALL. Join SPAZZ's release of the month club and add this to your collection! Okay, the BLACK ARMY JACKET side is also five songs, and these guys are a little different than what I expected. It is fast and crazy, but it is really upbeat as well. I like the double vocals too. Lyric wise, it is a mix of topics. One that hit me funny was the song "Greedy Bastard." The song shows a scenario of Bill Florio (*Greedy Bastard* zine) throwing White Castle hamburgers at Earth Crisis. This is a great split release by two extremely nutty bands. (LU)
(Dogprint, PO Box 84, Suffern, NY 10901)

THE SPENT IDOLS/DEAD END KIDS - split EP

First off, I gotta say this is an odd but quite excellent split EP. THE SPENT IDOLS use most of their side covering some (pre)-punk classics (HEARTBREAKERS, RICHARD HELL...). While this can be a dangerous proposition, these guys pull it off pretty well, doing the songs justice without simply replaying them. When you consider THE SPENT IDOLS' sound relies heavily on the influence of this early punk rock, that's even more remarkable. DEAD END KIDS do all originals, in a similar style. Straightforward, melodic, traditional punk rock that is well played. Not quite the quality of THE SPENT IDOLS, but still very good. Highly recommended. (KK)
(Rerun Records, 304 S. Morrison St., Appleton, WI 54911-5727)

THE SPLASH FOUR - "Do The Earthquake Shake" CD

My how this French surf combo has changed in a few years! I saw them in 1994 at the Ace Cafe here in S.F. From what I remember they were mostly instrumental, and it seemed butchering VENTURES songs was what they did best. This CD and the last one they put out are damn solid garage punk rock with only tinges of surf. Kudos to the much improved SPLASH FOUR!!!! And hey... they look better too. (Lily Z. is also in the NO-TALENTS). (RY)
(1+2 Records, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo, JAPAN)

THE STATIONS/JOHNNY BOY - split EP

There's a curious (and not entirely unappealing) "rock" element to both these bands' songs that, coupled with the clean but rather thin production, brings some of the second-string material on the (real) "Killed By Death"s to mind. The vocals don't quite do it for me; the STATIONS' bassist sings in too much of a monotone, while their guitarist's singing is too melodic (maybe I'm just too hard to please). JOHNNY BOY's "Bitch Magnet" sticks a hardcore sounding vocal over a moderately paced song, while "Miss Teen USA" leans more towards the peppy pop side. Potentially interesting, if slightly schizoid. (DD)
(Judas/Stations, PO Box 2583, Roanoke, VA 24179)

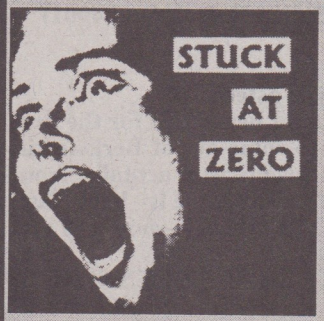
MUSIC REVIEWS

STINK - "Radioactive" EP

Four slices of pretty straightforward semi-melodic hardcore, with relentless pounding rhythms and soaring vocals. The upfront guitar gives it a LEATHERFACE/MOTORHEAD-ish sound, but less melodic. Recorded live for a radio show, so the sound quality is okay, but not great. I'd like to either hear a proper recording, or see them live. (AM)
(Allied Records, PO Box 460683, San Francisco, CA 94146-0683)

THE STITCHES - "2nd Chance/Stuck"

Back again so soon? After a long drought we suddenly get a couple of new 7"s from these So-Cal derelicts. While the A side on this one is just OK, the flip is more of what I expect from these guys--meaning more uptempo, more rockin', a throwback to good HEARTBREAKERS-type punk. Don't miss these usually limited releases! (TY)
(Disaster Records, 18822 Beach Blvd #104, Huntington Beach, CA 92648)



STUCK AT ZERO - "I Hate Myself" EP

Pretty straight forward punk, on the raw and melodic tip. This reminds me, at times, of early SOCIAL DISTORTION or LEATHERFACE. I like the energy that comes through on the recording, too. This has an older feel without sounding retro. It will definitely go into my regular listening stack of records. (BG)
(Arkon Records, 848 Gentry Dr #3, Auburn, AL 36830)

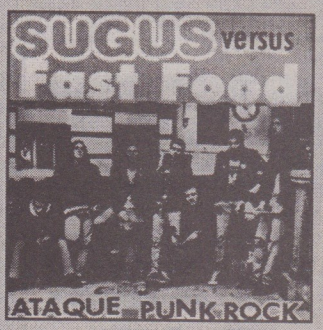
SUBINCISION - CD

Not sure why I got this for review - not only do I hate skapunk (which I was under the impression they did), I don't like melodic stuff either. Surprise - I didn't like it. Limp and somewhat uninspired in my eyes - they try a number of different styles, and didn't seem to be convincing with any of them. It was entertaining to argue about what songs/bands they were biting - guess that's worth a couple laughs. (TM)
(Beach Recordings, 237 Page St, San Francisco, CA 94102)

SUGARSNATCH - "Mad Cows And Englishmen" CD

Cleanly produced pop-punk, dripping with attitude and sarcasm. The lyrics vary from pretty funny to fairly moronic, while the music can sound like anything from SNUFF to SCREECHING WEASEL to SLADE! All in all, this is pretty good and gives bands like NOFX a run for their money, lyrically as well as musically, although with a distinctly English sense of humor. (AM)
(Step 1 Music, PO Box 21, Tenderden, Kent, TN30 7ZZ, UNITED KINGDOM)

SUGUS/FAST FOOD - "Ataque Punk Rock" EP



Both bands play fast thrashy pop-punk, and both bands have one song in English, although the one by SUGUS is so fast you can't really tell. (MC)
(Punch Records, Apdo. 60167, 28080 Madrid, SPAIN)

SUPEREROI - "Piero!" 2xEP

Two seven inch records from this Italian band that serve up some pretty wild tunes. Yes, this band has sure got some wild ass shit! Kinda hard to find someone to compare them to, but if I had to, I'd say they have a sound quite similar to a more punk version of SEPULTURA at times. But get this, they also sound like the AQUABATS choc full of spaghetti at times! I don't know about you but, ska... then grindcore?? Oh, I feel nauseous! (AT)
($8 ppd: Alessandro Delfanti, Via Venturini 75, 29100 Piacenza, ITALY)

SWALLOWING SHIT - "Love Is The Act...." EP

Wow. Wow. Wow. This is moving hardcore! Fast, with some amazing breaks in between. This band is musically talented, and also have a worthwhile amount of important things to say. Get this and read the insert. Not only are the lyrics printed, but also in depth commentary on what the songs are about. I am stoked on these guys. (LU)
(Commode, 1637 Evergreen Hill SW, Calgary, AB, T2Y 3A9, CANADA)

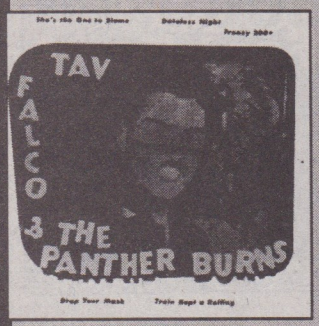
SWOONS - "Hart Aber Herzlich" CD

Female fronted punk rock from Germany that carries a early '80s L.A. feel. The lyrics rotate back and forth from German to English, so the record sounds more diverse than it really is. Still, I like that old L.A. sound, and I like this. (JF)
(Hulk Rackorz, Eichendorffstr. 1, 93051 Regensburg, GERMANY)

1313 MOCKINGBIRD LANE - "Problems/Drambuie"

I tried hard to like this single, but as soon as the overdubbed guitar wanking came in during the middle of side B I had to yank the needle off. It's pretty generic '60s crap to start with, but by the time they've finished hanging all the fancy trimmings and "look-at-me-go" type shit on it, and sticking that Farfisa organ as loud as it will go right up front, it's almost modern-Italian-garage-band-like in its lameness. Not recommended. (CH)
(Cacophone Records, PO Box 6058, Albany, NY 12206)

MUSIC REVIEWS



TAV FALCO AND THE PANTHER BURNS - "She's The One To Blame" EP

A reissue of a single that originally come out on Tav's Frenzy label in the '80s or so. Four greasy cuts of Americana as interpreted by Mr. F. All with a certain shambling, "primitive" (or drunken as the case may be) quality. Including interpretations of CORDELIA JACKSON's "Dateless Night" and "Train Kept A Rollin". Tav certainly had his take on the old music which thankfully kept him away from the overstudied approach of some of his peers. He took a more personal approach which resulted in a more twisted yet faithful vision at the same time. Because of this, one can still get a rise outta this stuff in 1997. And that's pretty damn good. (JY)
(Sympathy For The Record Industry)

THE TEMPLARS - "La Noche De Los Gaviotas" EP

More of the same from this New York oi band. Very thin mix with twangy guitar and tin pan drums. Overall, sounds better than previous releases with improved lead guitar and a cool tune entitled "Night Of The Seagulls". (TB)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

30 SECONDS OVER TOKYO - "All Ages Pie Eating Contest" EP

This here seven inch EP is purdy mutha fuckin' good! Street punk combined with some fast hardcore punk rock similar to N.O.T.A., and the WORKIN' STIFFS. Plenty of "Oi! Oi!" choruses. Speedy instruments that race up and down, all around, shakin' it in the air like they just don't care. They keep things fresh and have a good control and direction to keep the energy constantly flowing and increasing. The second side is the best. (MA)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

THREE IMPOTENT MALES - CD

T.I.M. sound like a Canadian version of STRUNG OUT. Nothing ground breaking, just fast melodic hardcore played well. If you love this style, buy this. If you can only handle a set amount of this stuff, there's better out there. (JF)
(Raw Energy)

TOTALITÄR - "Multinational Marauder" EP

This is a rerolls, originally released back in 1987. Fast and furious by way of Sweden with slightly deathrock sounding vocals. If the lyrics are anything close to the way they are translated, then rereleasing this was lucky for *you!* (JV)
(Crust Records, PO Box 8511, Warwick, RI 02888)

THUNDERCRACK - "Here Comes The Thunder" EP

I guess if the SQUARES wanna break up, that's OK, as long as the components all form bands like THUNDERCRACK. It's French, its got the great gritty sound you'd expect from Continental Childish-worshippers, and the songs are good 'n short. My copy had shitty vinyl, as did my NO-TALENTS EP. If you can get a clean copy then by all means insert it into that really cool jukebox you keep in the entry hall. Fine. (RW)
(Royal Records, 7 Tur Tholoze, 75018 Paris, FRANCE)

TOWN MANAGERS - "13 Lucky Days" EP

Frenetic punk-popsters from Philly do 4 tunes here that start somewhat good-timey/poppy with the NERVEBREAKERS-ish "13 Lucky Days", then sort of meander into phone message recordings ad nauseum and faster very-tight-fancy-drumming-type punk rock, which if you gather by now, is a genre I am personally not too fond of. Somewhat strange transformation here, personally I prefer the poppy stuff on the first side myself. (JY)
(Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)

TRUTH DECAY - "Another Day Wasted" LP

The first thing I thought when I heard this for the first time was this is the hardest shit to come out of Berkeley in years, then I realized that this group was actually from England. Seriously, this is punk the way I like it - hard, fast, and pissed off. Kind of like the EXPLOITED—buy it (if you got some extra funds)! (JV)
(Steep Music, PO Box, Tenterden, Kent, BN 7ZZ, ENGLAND)

TURBONEGRO - "Ass Cobra" CD

I gotta say this kicks some serious punk rock ass. Mr. Roehrs informed me that this is pretty much a collection of old singles from this Norwegian combo. And I thought they were from fucking Berkeley! Ragin' PR that blows away the HUMPERS, NEW BOMB TURKS, and any other drunk punk combo (except the STITCHES). Not for rocket scientists but still killer. (RL)
(Sympathy)

UIT DE SLOOT - CD

Simple, frivolous Dutch punk with some cool pop riffs here and there. Funny English summary of lyrics included. I think these guys are herberts. (TB)
($8 ppd: Melle V. A. Boon, Geuzenstraat 85-3, 1056 KB Amsterdam, HOLLAND)

UNDERGIRL - "3 Some" EP

This is three songs, sung by a girl with a voice that's, like, atomic powered! The vocal strength of SPITBOY, but with moodier music, more like the GITS. It's great, and the lyrics are really harsh and to the point. (GS)
(Scarlet A Records, 306 Box Elder Dr, West Chester PA, 19380)

MUSIC REVIEWS

UNDERGIRL - "Trade" EP

Sounds a lot like RED 5. The female vocals really compliment the slightly poppy sound that has enough rough edges to keep me interested. This is not a thrown together production. Time and talent resulted in a very tight and solid four song release. I'm sure I'll find myself playing this EP over and over. (MS)

(Black Hole Records, 12 W. Willow Grove Ave #130, Philadelphia, PA 19118)

UNHOLY GRAVE/ENTRAILS MASSACRE - split EP

Don't really understand how UNHOLY GRAVE get so many records out - seems like I'm constantly seeing something new from them. Both bands do the frantic, "drum as fast as you can and scream" bit, although UNHOLY GRAVE work some structured breaks in that give the songs way more character than the flip. Not going to convert anyone to blurr, but to those are already converted, you won't be disappointed. Of note is the fact both of these bands are both coherent and intelligent, I think many people assume that stuff of this genre is preoccupied with gore, which is thankfully not the case here. (TM)

(Nat Records, Shirumei Building 3F, 7-33 Nishi Shinjuku, Shinjuku, Tokyo 160, JAPAN)

UNIT 11:74 - "Incurable Spine Disease" EP

Insane sxe hardcore from Australia. Their songs are mostly fast and aggro as fuck, but the third song on the second side is so rad! It is slow and somewhat melodic. Most crust/grind bands could never pull something like this off, but these folks are rockin'! Two thumbs up for diversity and uniqueness. (LU)

(Spiral Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)

THE UNSEEN - "Lower Class Crucifixion" CD

I thought this bands first seven inch sucked but this, this is good. It appears that they've taken a bit of a cue from DEFIANCE or BLANKS 77, in that they look all spiky and what not but play catchy street punk with tons of energy and booming backups. Some of the lyrics are a bit cheesy and next time pass on the POISON cover. Anyway, chalk one up for V.M.L. (RM)

(V.M.L. Records, PO Box 183, Franklin Park, IL 60131)

URBN DK - "Innocent Victims" LP

Kicking and screaming, here's some fast, thrashy punk with gruff vocals that will try to open your eyes without being heavyhanded. Sing-a-long breakdowns shows that they're doing it all for the kids. Be thankful and go buy this record. (TJ)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

URINALS - "Negative Capability" CD

I first heard this band on the old "Life Sucks, So Why Not Kill Yourself" comp LP from 1981, then went out and tracked down the boots of their various singles. All their stuff resonates with the dry-eyed, late-night manic art-punk sensibility that infuses other great 1970s 'punk' bands like PERE UBU and WIRE that I wasn't around to see. Oh well, this CD gives you all the singles and comp tracks, as well as unreleased stuff and a pile of live versions of their various killer 1-2-3-4 rants. "Ack-Ack-Ack", "Surfin' With The Shah", "I'm A Bug" ... these are some of my favorite examples of American punk rock. And, the band has recently resurfaced and is playing at least West Coast shows that are getting good responses from people I trust. Gotta get those TROTSKY ICEPICK stencils off the equipment, tho ... Buy this CD! (RW)

(Amphetamine Reptile)

VARUKERS - "Murder" LP

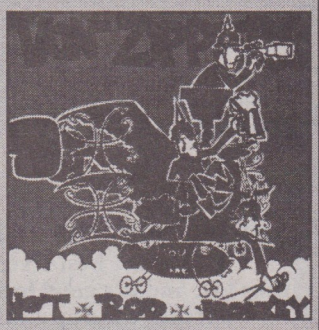
Intense. Fifteen songs of vitriolic bile in the guise of blistering spiky haired hardcore punk. Short sharp blasts of raw guitar and guttural vocals punctured by manic overdriven solos. When you do something long enough you get really fucking good at it, and they've been practicing this style for years, long enough to get away with injecting a bit of diversity into the formula. There's a lot of this stuff out there these days but honestly, this is about as good as it gets. There's even a UK SUBS cover. (AM)

(Asylum Records, no address)

VERLORENE JUNGS - "Einer Von Uns" EP

While this does have a couple of good songs, most of the cuts on this fifteen song release are substandard attempts at early eighties oi or speedy G.B.H. type of stuff with a bit of metal damage. "Hi ho, hi ho, to the used bins this disc goes..." (RM)

(Scumfuck Mucke, PSF 100709, 46527 Dinslaken, GERMANY)



VON ZIPPERS - "You Destroy Me/Hot Rod Monkey"

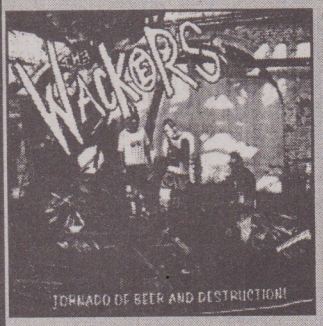
Having played drums for a band called VON ZIPPER here in S.F. a few years ago, it's hard for me to objectively review the music of these thieving swine. (We were *almost* famous, after all. I'm sure these underhanded Canucks must have heard of us.) Anyhow, they are guilty of the old singing-through-a-megaphone-like-Billy-Childish-and-Tom-Waits bit and the we-sound-jolly-like-the-fucking-MUMMIES-with-our-organ-and-trash-rock-eh-lads? routine. Tired almost before it even starts. (CH)

(Screaming Apple Records, Dustemichstr 14, 50939 Koln, GERMANY)

MUSIC REVIEWS

VIOLENT HEADACHE/EXCRETED ALIVE - split EP

Both of these bands from Spain whip out blindingly fast grindcore with a heavy slant on the metal side of things. The EXCRETED ALIVE side obliterates the VIOLENT HEADACHE side with faster than hell drumming and throat melting vocals! (RC)
(Blurred Records c/o Manabu Isobe, 482-1 Naka, Kambara, Ihara, Shizuoka 421-32, JAPAN)



THE WACKERS - "Tornado Of Beer And Destruction!" EP

With a good list of people to kill (Pat Robertson, the Pope, Nazis) in one hand and a beer in the other, THE WACKERS mix up a riotous punch of punk rock full of "oi!s" with an undercurrent of pro queer-core sentiment. Plus a boring speech about why Pat Robertson should die will make great prank phone call material, especially to your grandparents. (TJ)
(Better Day Collective, PO Box 3308, Easton, PA 18043-3308)

THE WAISTCOATS - "The Surfisticated Sounds Of..." LP

What's with these schizophrenic European surf/garage bands? First we got the UK's SIR BALD DIDDLEY, who alternate between surf cuts and HEADCOATS-like garage... and now we get Holland's WAISTCOATS, who alternate between surf and early KINKS-like tracks. Whatever. Both styles done adequately, sometimes fun, sometimes ho-hum. (TY)
(Alopecia Records, 35 Mill Lane, Benson, Oxford, OX10 68A, UK)

WALLSIDE - "Idiot Savants" EP

Using a US Civil War framework, let's think of hardcore as the southern states and emo as the yankees. WALLSIDE would be living in a border state, perhaps Maryland. They sound like a much faster, harder ICONOCLAST (NJ), meaning they have lyrics you have to interpret, have slightly softened up choruses, but move straight forward through each song. There's one song here, "Gone Tomorrow", that I could listen to all day. Well, maybe not that long, but close. (TH)
(Dance Down, PO Box 39037, Redford, MI 48239)

THE WILDEBEESTS - "The Lairds Of The Boss Racket" EP

This is the best I've heard from THE WILDEBEESTS thus far, and it's good to see a 7 incher delivering good value for what they wind up costing by the time they get into the vinyl emporiums. A good cover of the EYES shagadelic "I'm Rowed Out," a solid arrangement of "Parchman Farm," a cover of LINK WRAY's "Dinosaur" (at least it's one of his least-covered songs) and a fine original that tips its hat to LINK. Good work, boys. (DD)
(Corduroy Records And Detective Agency, c/o the Bakery, 41 Fellows St, Kew, Vic, AUSTRALIA)

THE WARRIORS - "Noizy Bollox" CD

Another dose of ardent UK street rock from some ex-members of THE LAST RESORT. A bit more lively and distinct than their last release with a touch of metal this time around. It's the kind of album that grows on you, and one cannot deny the presence of the legendary Arthur Kay. (TB)
(Step 1 Music, PO Box 21, Tenterden, Kent, TN30 TZZ, ENGLAND)

WEST END - "The Game We Play" EP

With a gratuitous introduction, WEST END's "3000" is the gem of this EP. The intro could really develop some sort of cool video for this heavy early 1980's style thrash tune. They're hilariously spouting off about how "2000...sounds like a drag, skip it all what we have flying rats and a futuristic slag, livin' out of a garbage bag". Hella poetic! Their version of The WHO's "Boris The Spider" is straightforward and true to the original, but nothing to be excited about. They round off the EP with another '80s style thrasher. Way old school. (HM)
(Goon Records, PO Box 35633, Detroit, MI 48235)

WISECRACK - "Jinxed" CD

Twelve really cool songs from this Canadian trio that'll rock your freakin socks off, eh! They totally remind me of this band SELF I reviewed a while back! Fast paced punk coated with melodic-y goodness! The band is great, eh! But the artwork is for sucks! Buy it anyway, you hoser! (AT)
(Spawner Records, 19705 Fraser Hwy, PO Box 93046, Langley, BC, V3A 8H2, CANADA)

YUM YUM TREE - "Glittering Prizes And Endless Compromises" LP

I'd be hard-pressed to pigeonhole this band because their songs are so diverse. Some of them sound like a more powerful version of JACK ACID and other songs are oozing with the sounds of satan with a touch of class NYHC flavor. Competent playing, raw and trashy, screaming girl vocals (sometimes the boy grabs the mic, too), fun stuff. A band that the kids could feel good about rallying around. The only thing that's hurting them is that completely lousy band name. Check 'em out. (JN)
(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

YUM YUMS - "Sweet As Candy" LP

This band is so cool! For starters, they cover JANE WIEDLIN's "Rush Hour". I've always wanted to be in a band that covered this pop great. I won't even go into my pseudo-adolescent infatuation with JANE. Maybe some other review. They also do *the best* version of the POINTED STICKS classic "Out Of Luck" I've ever heard. Throw in countless power pop punk classics and you have one awesome LP. "Miss You, Baby" is killer (original or cover?, maybe some Norb type can let me know). Possibly one of the genres best LP's of all time. A must for poppers. (RL)
(Screaming Apple Records, Dustemichstr. 14, 50939 Koln, GERMANY)

MUSIC REVIEWS

ZOINKS! - "Panorama" 10"

I saw these guys with THE GAIN (a similar band) a couple years back, and I was thinking the same exact thing that I'm thinking right now... SQUIRTGUN! Totally SQUIRTGUN! Which isn't necessarily bad mind you. I like SQUIRTGUN, and the PHUZZ which is another band they remind me of. All of the above mentioned bands are awesome. Great record. One of the only two bands I like on Dr. Strange. (AT)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

V/A - "Act Your Age" EP

Not a bad little comp, featuring 4 Texas poppy bands. JILL opens things up with a real smooth, catchy song called "Karyln, Stop Acting Like Verbs". Next, DIG DUG doesn't quite live up to their name (I used to love that game), with a somewhat predictable upbeat number. Then, SORE LOSER comes up to the plate, and places well in a style reminiscent of GAMEFACE. JESSICA 6 rounds things out as the most original of this batch, leaning harder on the pop than the punk, pulling it off with their unbridled enthusiasm. Good team playing here. Need I say more? (BG)
(Act Your Age Records, 3244 Locke Ln, Houston, TX 77019)

V/A - "Anarchy In The N.J. Volume One" CD

A twenty seven track compilation from the toxic waste capital of the world (it's funny and ironic that NJ considers itself the "Garden State"). FELIX FRUMP sound like late era DAG NASTY. I.D.K. sound too much like PUBLIC IMAGE LIMITED, and that's never good. PLAN A PROJECT contribute two tracks of amazing ska that is both energetic and catchy. YELLBOY belt out a raw track of melodic pop punk. There's also tracks by THE UNDEAD, THE REJECTED, and BOXCAR. Pretty decent and diverse comp. (CW)
(Umbilical Records, PO Box 31, Belle Meade, NJ 08502)

V/A - "And The Rest Is History" LP

This record has the most atrocious artwork I've ever seen, pictures of starving children, dildos, Hitler, Margaret Thatcher and Frank Zappa (???), what the fuck?? The comp itself is a pathetic collection of new English bands ranging from SIOUXIE AND THE BANSHEES type gloom rock to just bad pop punk. The only groups worth listening to are PINK CROSS (who sounds like CASTRATION SQUAD) and XEROX GIRLS (who sound like the BAGS). I'm going to quote those same BAGS: "We don't need the English!!!!" (EC)
(Zerox Records c/o Sunday School, Rotary Street, London, UK SE1 6LG)

V/A - "Art Of The State" CD

Sandwiched between some pretty catchy punk bands, PISS SHIVERS and MIND FURNACE is an odd assortment of other musical genres. THE BEATDOWNS being the worst, serving up white bread ska, truly heartbreaking. Although it was unexpected here, BEN COWAN QUARTET flaunt their talent with an accomplished jazz piece. Then THE RONDELLS recreate '60s girly garage with a fresh hook. In addition to this strange combination of music, this CD also contains RADIOFLIER's "Retarded" EP and their version of the much covered "Wasted". Because of its format (CD) and therefore, having the ability to skip tracks, the good can outweigh the bad. (TJ)
(Major Label Records, PO Box 2203, Gaithersburg, MD 20886)

V/A - "Assemble Your Own Dictator" EP

This split 7" starts out with SHOWCASE SHOWDOWN punk rockin' hard on "Mike Barnacle". This band always plays punk that's fast and inspired. You need to pick up the SHOWCASE SHOWDOWN catalog! The B side of this fucker is raw, bloody, gruff punk rock with great vocals and streetpunk rhythms supplied by the AUGUST SPIES. This band growls their way through "Stalin" and "Da Spies". AUGUST SPIES supply a meaty dose of rough, brutish punk. Go get this record! (BR)
(Tario Records, 23 Pomeroy St, Allston, MA 02134)

V/A - "Bloodstains Across Sweden" LP

Obscure collector big-bucks items here. For those in the know, some of these will sound familiar (remember that article in FORCED EXPOSURE some years ago?). Bands that generally sound more like the PAGANS than the SEX PISTOLS but with a truly Euro-aggro flair. It's got lotsa that "rock and roll" along with the teeth-gnashing so unique to the Swedes. You get the frenzied "Silvias Unge" from KRIMELLA GITARRER, the classic "Reggare Is A Bunch Of Motherfuckers" from the RUDE KIDS. The kooky "Heil Hitler" from BUGS. The lurching, Detroitisms of VICIOUS VISIONS, also LIKET LEVER, GLO, BRULBAJZ, etc. etc. Shit that rocks in a way that today's cookie-cutout bands don't really have a concept of. These fuckers took *chances,* man! (JY)
(no address)

V/A - "Boxcar Free Record" EP

First of all, this is a free seven inch, which automatically gives it an edge over all other seven inches (But don't be a jackass if you do order it and forget to add a couple bucks for postage). All of the bands play standard mid-tempo punk rock. STIZZLE would've been my pick of the litter except for their ska breakdowns, but I understand a lot of people are into that. The WOLFDADDYS, FLATSPOTS (now broken up), and DISCOUNT are also good. Nothing knocked my socks off on this 45, but it's all decent. Plus, even though a benefit show paid for costs, it's a pain in the ass to put out a record, so hats off to you, label man. (JN)
(Boxcar Records, PO Box 1141, Melbourne, FL 32902-1141)

V/A - "Live At St. Croix" LP

This is a live comp from a club in Norway. The 15 bands on here play for the most part '60s punk garage rock. Sound quality is iffy, but with this stuff, who cares? The spirit shines through. Bands that stood out included: VACANT LOT, SWEETNES, RETARDS, POPPETS and THE BASEMENT BRATS. (MM)
(Dead Cool Records, Haugetangvn. 13, 1621 Gressvik, NORWAY)

MUSIC REVIEWS

V/A - "Check This Out Baby" CD

This is a comp of bands from the Onefoot label. It's comprised mostly of "safe" pop punk (i.e.-recycled DESCENDENTS and SCREECHING WEASEL). There are a few exceptions here, though. HORACE PINKER, PEP RALLY, BLITZ BABIEZ (who sound like BLONDIE on speed), and ALL YOU CAN EAT, who all play captivating and original music without pretensions. As far as I'm concerned, the other 14 bands are part of the gentrification of punk. Such by the numbers pop punk is really being driven into the ground. (BG)
(Onefoot Records, PO Box 3834, Cherry Hill, NJ 08034)

V/A - "Food Not Bombs Compilation" LP

This is the first in a series of benefit releases from Anima Records. This record benefits Food Not Bombs, an organization that tries to get healthy, no strings attached food out to those that need it. With various chapters around, they managed to feed a lot of people and stay relatively decentralized in the process This record does a good job of fusing the vision of direct action with the passion and expression of these bands. Overall, it manages to be more than just another punk rock showcase. That's not to say this record doesn't feature some of the more exciting contemporary hardcore bands from the North America and Europe. Included are: DRIFT, SWALLOWING SHIT, INSOGREY, PALATKA, KATHODE, CONSTATINE SANKATHI, SIX PENCE, HOLOCRON, and ANOMIE. The DRIFT track is quite good, my favorite though has to be PALATKA's "The Truth About San Diego". (MK)
(Anima c/o Swallowing Shit, PO Box 26014, 116 Sherbrook St., Winnepeg, MB, R3C 4K9, CANADA)

V/A - "Gospel Tunes From The Bowels Of Texas" LP

Here's a bit of the trashier things going on in the Lone Star State. Most of the stuff is kinda slow punk rock'n'roll, but there are some choice cuts of Texas prime here. FUCKEMO's desecrate a WOODY GUTHRIE classic but with such finesse you gotta love 'em. R.E.O. SPEEDEALER profess love for their state only as Texans can, with a touch of the DICKS. PUMPIN' ETHYL may be the FEEDERZ of the '90s with their song "Jesus Was A Homo." (TH)
(Sutra U Records, PO Box 610146, Dallas, TX 75261-0146)

V/A - "Haistakaapapaska- The Most Volume For the Basic Treatment"CD

Comp that comes along with the "Ox Fanzine" from Germany. You get 34 of today's swingest, hippest, fab-est bands hailing from Europe, US, etc, etc. Comes across as a K-tel sampler of bands in that well-produced, well-rehearsed punk rock genre, with stylistic departures into noise, ska, experimental and stuff like that. But mostly hook-core as I call it. Geez, at least 34 bands—the head swims, but good shit included The FEDS (ex-BOOWEVILS), RADIOBAGHDAD, LOST LYRICS. Also some big hitters here like KILLING TIME and HI-STANDARD. But most stuff here is pre-released and there seems to be a disturbing trend of, if you're local, there's a "pay-to-play" policy for being included. Decent comp, not really essential if you're into the stuff already and way too many bands here. (JY).
(Ox-Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Hi Peach!" EP

This is an incredible collection. Each band's contribution is different, and of equally high quality. In general, there's a stylish retro thing going on, starting with CRAC's "Boy About Town," which is a flawless tune straight out of, possibly, *To Sir With Love*. BABY BIRKIN's "Bossa Nova Baby Birkin" is perfect, as well, featuring spiffy organ stylings. You could imagine Nancy Sinatra strutting around, singing along, snapping her fingers. BUDGET GIRLS' song is great, too; a "dear john" song with sparse harmonies and harsh lyrics. FIFI AND THE MACH III cover the GO-GO's "How Much More" with competence. SPACE KITTENS raw "I Hate You" is the only song that's not catchy and retro. As the last song, its slowed-down COLD, COLD HEARTS sound is actually a good chaser to the rest of the fare. (GS)
(NANA Records, PO Box 10849, London NW1 7WH ENGLAND)

V/A - "Hodge Podge & Barrage Vol 3" CD

It's a comp outta Japan, it's got really good stuff by the HUMPERS, BUM, REGISTRATORS(!), ACTION FAMILY, JET BOYS, PUSSY CRUSH ... all fine bands working it to the fullest extent in their respective hole-in-the-wall club scenes. Two bands on here are making great progress in my humble opinion, they being EVIL HOODOO and CAMPUS TRAMPS. The songs are getting past the influences and finding their own sound. There's twenty-four bands total on here, some of 'em ain't gonna please everyone, but the rock is here. (RW)
(1 + 2 Records, Clean Nishi-Shinjuku, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo 160, JAPAN)

V/A - "Lo-Fi Must Die!" EP

According to this, it's the "real Glasgow underground." I'm not sure who this is directed at. I didn't know there was a fake Glasgow underground. Anyway, there's one song each from four fairly new bands, and a fair bit of variety in styles. BONEJACK play quirky hardcore with a great sing-a-long chorus, they'll hate this but they remind me of a hardcore FUGAZI, if you can imagine it. THE BLUNTS play primitive melodic punk with a catchy lead riff. Flip it over and PH FAMILY still sound a bit like HELMET but a bit cleverèr. The whole thing is finished off with PILLOWSLIP with a song called "Police Cell" that sounds so much like BLACK FLAG it could have been played by their alter ego cover band SIX PACK. And there's nothing wrong with that. If you've been following the recent developments in Scottish punk (EX CATHEDRA, NEWTOWN GRUNTS, QUARANTINE) you'll want to get this. (AM)
(Gerritupye Records, Jim Spence, Flat 2L, 36 Otago St, Glasgow G12 8JH, SCOTLAND)

MUSIC REVIEWS

V/A - "Lonestar Showdown Volume 1" EP

With the bands on the comp I just don't even have to tell how great this is, but I just can't resist. MOTARDS, CRYIN' OUT LOUDS, RECLUSIVES and WORMDIRT. The latter being the only band I haven't heard of previously and they have the best song on this. Not that the others aren't great, WORMDIRT give you this dirty rock and roll very reminiscent of THE MOTARDS first single. So buy it for that and get 3 bonus songs. Yay! (CK)
(Little Deputy Records, PO Box 7066, Austin, TX 78713)

V/A - "Maximum Avant Cruelty!" EP

BUZZKILL does a quick silly one about kicking your parents out of the house. ULTRA BIDE sounds like they should be on the set list at a Gothic/Industrial Club. THRALL should be at the club too with their grindy repetitive sound. PACHINKO dishes out some hard slow grinding lyrics and music. This is a pretty good group of bands, but I'm not sure they really play well together. (HD)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

V/A - "More Lies From The Underground" CD

Eh... There's not one good song on this thing. The bands range from punk to grind. The sound production is okay, but for a CD?!? Anyway, the bands are: U.S. CHAOS, THE RASH, NEGATIVE REACTION, THE BRISTLES, BASIC SKILLS, RUMP-LE, and BOHEPHUS. (MA)
(Stink Box Records, PO Box 292, River Edge, NJ 07661)

V/A - "Music Does A Body Good" LP

As the cover sez: "a hardcore/punk compilation" of mostly East Coast stuff. BOUNCING SOULS, WESTON, Sweden's SINDY KILLS ME, and LIFETIME. A good 16 track under-produced comp here. (RL)
(Glue Records, PO Box 320, Verona, NJ 07044)

V/A - "Nation Of Kids" CD

This low-budget, user-unfriendly package cracks me up. Track one is definitely JOEY TAMPON AND THE TOXIC SHOCKS. JOEY TAMPON is just as crazy as heir debut 7" and setting the pace for this comp with the ingenious "Will Dandy is a Heavy Metal Hippie". Track two is definitely the PINK COLLAR JOBS. I can't match any of PC JOBS' songs with the accompanying lyrics, and they're a little sloppy, but make up for it in enthusiasm. The remaining 8 tracks contain quality tunes from DA PEEPS!, SHITBOY FROM OUTERSPACE, JAWAS, 565 BURNOUTS, RANDOM CONFLICT, PROPERTY, and THE SLACKERS, all proud residents of Huntsville, Alabama. They're all pretty much angry, loose, three chord punk rock. It's the kind of thing where if you like one band, you'll like the whole CD. This is good, because there's only a few hints to whose on which track. I won't give it away. I'll just say that tracks 3 and 7 are awesome. Nuff said. (HM)
(Nation Of Kids, 1220 McKinley Ave NE, Huntsville, AL 35801)

V/A - "No Border Jam 4 and 5" 2xCD

I was put off by this at first because among the sponsors of this CD is Levi's whose logo got placed on the packaging. I'm not a big fan of bands doing this, which was especially popular with the Van's shoe logo a few years ago. There are 21 bands here and both CDs are packed with music, some live and some studio. A lot of the bands play a plain, no nonsense hardcore, some with melody, some not. WASSERDICHT is the standout, playing and awesome combo of DROP DEAD harshness and more moshin' hardcore. Some other notables are GOBLINI, NOT THE SAME, and TITO IN EKSN. I think this is a document of some music festival. (TH)
(Front Rock, PP 48, 2000 Maribor, SLOVENIA)

V/A - "Oi! The French Connection, Vol. 1" CD

Well kids, it's time to roll back the years for a blast from oi's lesser known past. All French, all '80s, with a variety of styles and the odd saxophone thrown in. SHERWOOD POGO, WARRIOR KIDS, CAMERA SILENCE, AL KAPOTT, and KIDNAP stand out. And TULAVIOK's "Sac a Gnole" sung to the tune of COCKSPARRER's "Take 'em All", should be heard. (TB)
(Boucherie Disc, 69 Rue de Booteleg, 75009 Paris, FRANCE)

V/A - "Panic Now" CD

Compilation of Italian and English singing punk bands. Almost all of this falls in the pop punk vein. BURNING HEADS deliver a track of decent SNUFF styled punk rock. BASEBALL ANNIE belt out a track of SOCIAL DISTORTION sounding punk. Also included are tracks by NOFX, HORACE PINKER, and GOOD RIDDANCE. Unless you are into these bands a whole lot, there's nothing too exciting about this release. (CW)
(Helter Skelter, Via Degli Ausoni B4, 00185 Roma, ITALY)

V/A - "Peepshow" video

A fun collection of videos from Fat Wreck Chords bands. LAGWAGON, TILT, SCREW 32, THE UTTERS! and more. A good punk rock bunch with little production for your enjoyment. The highlight has gotta be NOFX moshing in an elevator to a 30 second punk rockin' tune. Quite charming. Recommended for its anti-120 minutes feel. (RL)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

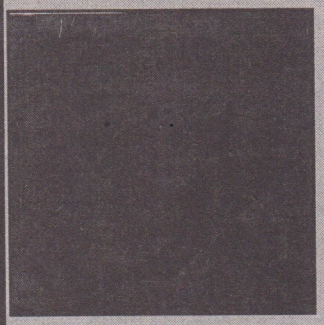
V/A - "Revolution Inside" LP

Now this is a big surprise. This is one of the only comps I've heard in practically years where I actually dig all the bands on it. There are 12, and they are all German. Most sing in English, but don't sound awkward at all. The best thing about the comp is that almost every band sounds incredibly fresh and innovative. It's an eclectic mix of styles, to be sure, but I can't recommend it enough. All the bands are great, in my book, so I will just list who's on it: ODDBALL'S BAND, GUTS PIE EARSHOP, CRANK, the PUKE, CRAVING, IMPACT, LUNCHBOX, FLUID TO GAS, TOO FAR GONE, POPNAUTS, MY LAI, and FATZO. Heed my words, ... buy, buy, buy! (BG)
(Sabot, Breite Str 76, 53111 Bonn, GERMANY)

MUSIC REVIEWS

V/A - "Riot City" LP

Yet another comp of vintage early eighties punk and hardcore, featuring a whole bunch of familiar names like VICE SQUAD, ABRASIVE WHEELS, and the VARUKERS, and some bands I'd never heard before, such as THE EJECTED and SEX AIDS. All of these tracks are previously released, but good luck tracking them all down. Almost every song is a keeper, the other bands are THE INSANE, COURT MARTIAL, THE EXPELLED, NO CHOICE, ULTRA VIOLENT, THE UNDERDOGS, and EMERGENCY. The sleeve also features the original 7" covers and track listings. A job well done. (AM)
(Get Back, Viale E. Duse 16/A, 50137 Firenze, ITALY)



V/A - "Scene Ventage" EP

This Canadian scene has some gems and some earaches. ULTRA VIRES and RENDER USELESS stand out as what should be the driving force in this scene—good solid punk bands. LET'S PUT THE X IN SEX's xylophone and screeching could lead me to murder, I guess that's what they're going for. DA SLYME's "One Chord Punk Rock Song" from 1979 is bootlegged for a quick bit of Canadian punk rock history. (TJ)
(Break Even Records, 2185 Amity Dr, Sidney, BC, V8L 1B2, CANADA)

V/A - "Snarl Out Two" EP

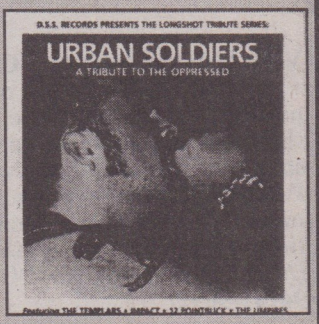
Well, even if you ignore the brilliant label name (I'm still laughing, a couple years later) - it's the lineup that'll kill you. When you hook QUILL, NAILED DOWN, DISCORDANCE AXIS, D.P.P.S., REAL REGGAE, CURTAINRAIL, FINAL EXIT and four others on to one single - most people aren't going to have to guess what it's about. Too bad they're so hard to find over here... (TM)
(Slightly Fast Records, 303-34 Ogura, Maizuru, Kyoto-Pref 625, JAPAN)

V/A - "Suburban Voice #40" EP

This is the seven inch that comes with the most recent issue of "Suburban Voice". Contains songs by VIOLENT SOCIETY, HALFLINGS, EVERREADY, and NEW SWEET BREATH. EVERREADY contribute a track of pop punk that falls somewhere between mid eighties rock and GREEN DAY. The NEW SWEET BREATH track sounds like art punk in the SUB POP (remember that label kids?), FLUID vein. VIOLENT SOCIETY make up for the rest of the seven inch by playing a blistering fast tune of aggressive punk. (CW)
(Suburban Voice, PO Box 2746, Lynn, MA 01903)

V/A - "Total Panne II" LP

A lot of things to like about this compilation of German (and Dutch?) bands: 27 songs by 22 bands; the songs range from 10 seconds in length to 4:09, with most clocking in right around the two minute mark. There's a great RAMONES cover by PUBLIC TOYS. Other standouts include tracks by JET BUMPERS, DADDY MEMPHIS, SCHULTEN BRÄUTE, SLAPSTICKERS, DIE LOKALMATADORE, and BRADLEYS. As you might expect, quality ranges from mediocre to outstanding. Overall, quality is very good. (KK)
(Ziegenkopf Records c/o Scumfuck Mucke, Postfach 100709, 46527 Dinslaken, GERMANY)



V/A - "Urban Soldiers, A Tribute To The Oppressed" EP

This compilation kicks your ass all the way to London! Why, you ask? 'Cause it's good-to-great current oi bands performing songs written by the legendary oi champions, THE OPPRESSED. The politics as well as the songwriting of THE OPPRESSED were always a good example to anti-racist skinheads. THE TEMPLARS, 12 POINTBUCK, IMPACT, and THE UMPIRES all take a shot at covering THE OPPRESSED. The results are quite satisfying. Go purchase this record as soon as possible! (BR)
(DSS/Longshot Records, 85 Paul Rd., Kamloops, BC, V2C 6T1, CANADA)

V/A - "Weird Sounds From A Small Place" EP

This sampler throws four bands from the same small Norwegian town into the same deep-fry. Only the LONE TWISTERS come out with just the right amount of crunch, the other three are very average 'garage' bands with varying amounts of twang and yelp. A little too much "Yeee-aaa-UUH!" (RW)
(Dead Cool Records, Haugetangvn. 13, 1621 Gressvik, NORWAY)

V/A - "What Are You Looking At?" CD

Well rounded variety of bands that play everything from garage to pop to ska to punk to hardcore. Highlights are THE TEEN IDOLS (not of Dischord fame), THE TUNNEL RATS and THE BOILS. Suffers from one sappy pop song, one ska song and when I heard THE GRUMPIES' vocals I couldn't help but imagine five year olds with beehives stuck up their ass. With so many comps out these days, I can't say this one's worth the buck. (MS)
(Switchblade Records, PO Box 42, Fredricktown, NJ 08067)

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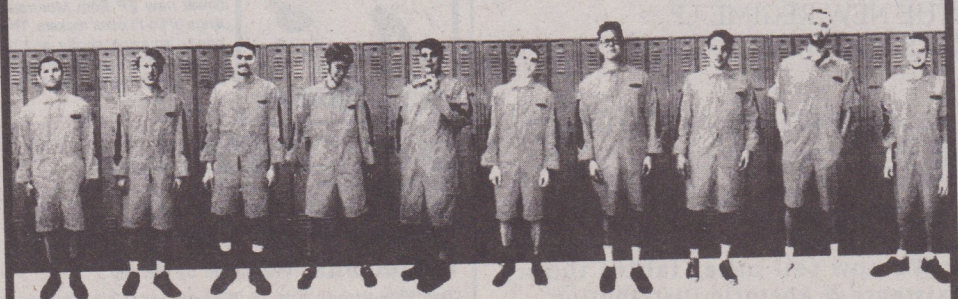

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AUCTION #1/97

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ARTICLES OF FAITH - In this life LP (USA '85,original on Lone Wolf Records) EX+/EX+
BASTARDS - Maailma palaa ja kuolee 7" EP (Finland '82,1st pressing,red vinyl) EX+/EX+
CHRONIC DISORDER - The final line 7" EP (USA '83,1st edition 1/300) EX/EX
CONFUSE - Stupid life 12" EP (Japan '91, recorded '89) EX+/EX+
DEEP TURTLE - Deep turtle 7" EP (Finland '91,1st 7" weird-/jazzcore,w/ insert) M-/M-
DIRT - Object refuse reject abuse 7" EP (UK '81,Crass Records classic) EX/EX
DIRT SHIT - Rattenloch 7" EP (Austria '79, w/ 2 inserts,obscure punk release) M-/EX
GAUZE - Live in Scotland LP (Japan '89,w/ 2 inserts,live august '89) M-/M-
IMPACT/EU'S ARSE - split 7" EP (Italy '82, w/ 2 inserts) M-/EX+
KLAMYDIA - Heja grabbar 7" EP (Finland '89, 1st 7" 500 made) EX-/EX
KLAMYDIA - ...ja tauti leviää osa II 7" EP (Finland '89,2nd 7" 700 made) EX/EX
KLAMYDIA - Heppi keippi 7" EP (Finland '89, 3rd 7" 800 made) EX/EX
LAMA - Lama LP (Finland '82) EX+/EX+
LIXOMANIA - Violencia & sobrevivencia 7" EP (Brazil '83,w/ insert) M-/M-
NITWITZ - She's my fan 7" EP (Holland '80, 1st 7" from this pre-B.G.K. band) EX/EX
NOLLA NOLLA NOLLA - Oodeja simasuille 7" EP (Finland '81,300 made) M/M
PANDEMONIUM - Wir fahren ins grüne 7" EP (Holland '85,w/ insert) EX/EX
RATOS DE PORAO/COLERA - Ao vivo LP (Brazil '85,live 17.3.85,green vinyl) EX/EX
SKIT LICKERS - Cracked copskulls 7" EP (Sweden '82,testpressing w/ special sleeve)
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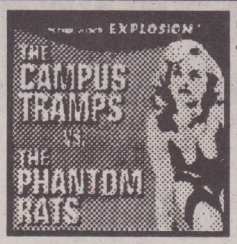

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june 30th austin tx.
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july 8th off
july 9th off ???
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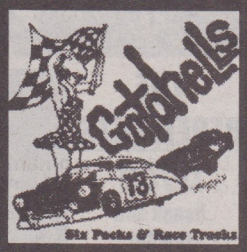

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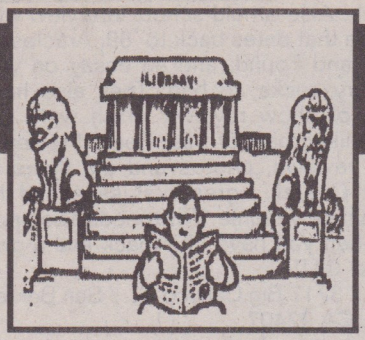


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (LB) Lily Boe, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (TD) Timothy Doran, (GF) Gardner Fusuhara, (JF) Jodi Feldman, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (AR) Aragorn, (TT) Travis T, (LU) Leah Urbano, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (JX) Jux, (TX) Trixie. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

ABADDON #4 / $2 ppd
7 x 10 1/2 - copied - 32 pgs
This zine has a surprisingly good amount of solid content. It appears to be a typical desktop published sxe or hardcore zine, but it starts off with book reviews instead of vegan rants. Included are interviews with Overcast and Catharsis, both bands with a lot to say, and an old interview with John Yates which is still relevent and interesting (with reprints of his art/work which I've always liked). There's an extremely personal piece on abuse thrown in to the mix which almost seems out of place. With an unusual (and pretty original) format, this zine is a surprisingly good read. (JA)
Jeffrey / 12039 UNCG / Greensboro, NC 27413

ABSOLUTELY ZIPPO
#26 / 25¢
8 1/2 x 11 - copied - 28 pgs
Yep, Zippo's still coming out. Some good stuff, some bad. Mostly good, especially the short story by a former army lieutenant about an organized dance between former concentration camp prisoners and British soldiers. Also good were demo tape reviews, the pictures of the cute punkers, a story about cursed songs, and a huge piece on death squads and U.S. intervention. This issue wasn't as fun or funny as earlier issues I've read, but that's fine, because the content is solid, and it only costs a quarter (though you should include $ for postage or stamps if you send away for it). (TT)
PO Box 4985 / Berkeley CA 94704

ALERT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Well, this was a little hard to follow. There are a lot of opinions contained within this little dittie. Lots of things translated from Polish zines which is really time consuming and cool for the editor to be so dedicated. There are punk, animal rights, hardline, sxe, pro-choice, and anarchism ideas spread throughout this thing. I don't think that is wrong, but there are a lot of things that I question about the editors' standpoint on issues. A pro-choice piece and a hardline piece in the same zine is great, but there was no commentary from the editor about what stand they take on issues. I am against a lot of things in this zine, and am wondering if it is a forum for great ideas, or just an editor who is confused. This wasn't stated in this zine. Most articles were written by other people, and I guess this zine just has me really confused on what she actually believes in promoting in her zine. Check this out for yourself is all I can say. (LU)
Niki / 230 Montmorency Dr. #507 / Hamilton, ON / L8K 5H2 / Canada

AM I PUNK YET? #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Hmm, let's see, interviews with zine editors (from *Punk Shocker*, *Deadboy* and *My Body Is My Dump*) and Swedish hardcore band Crooked Cops that ask tough and probing questions such as "Tell us about yourselves" and "Is there a lot of nazi scum in Switzerland?". A rant on feminism (maybe I'm an idiot, but what the hell is gendershema?), some "smash the state" cut and paste, some *really* bad poetry, reviews, etc. The mass amount of grammatical errors are forgivable, but annoying nonetheless. It's not a complete waste of paper or anything, but it's definitely not necessary. (JC)
Joakim Bergman / Fabriksg. 9 / 745 32 Enkoping / Sweden

ANGRY PEOPLE #14 / $2.50
11 1/2 x 8 1/2 - offset - 26 pgs
From a working-class organization along the lines of England's Class War. It's Australian, it's angry, it's rather deluxe in appearance. Articles on Aboriginal Rights, women's shelters, and something about keeping safe in jail without any Jean Genet bits. Article with names such as "People demand an End to Political Corruption," "Do You Hate Politicians," you get the picture.(TD)
PO Box 108 / St Peters NSW / 2044 Australia

ANOTHER BORED KID #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs .
ABK is a quick read, the pieces in here are pretty short. I liked the thing on Iowa City Free Radio, how to spend your summer, and the Ernie Pooh's Comeek reprint (smoking = the Man). The not-so-serious stuff, like the Vegetable Liberation Front, jerkin' off to Margaret Thatcher, and Mad Libs were kinda amusing. I wish there was more substance to this. (JM)
Nick Bergus / 418 Wales St. / Iowa City, IA 52245

BAD STAIN #2 / $1.00
8 1/2 x 11 - newsprint - 32 pgs
Huh! A right wing conservative punk zine. I don't see many of these. Most of this is pretty standard stuff—a couple of okay columns, one about raising a child that's pretty interesting, and some average interviews with The Grabbers and Homegrown. But then we get to the good stuff: a 2 page rant of simplistic political arguments. It's not so much that I disagree with what's said here, but it's so poorly written that it's hard to take any of it seriously. Plus various reviews and a cartoon that makes no sense. (JW)
PO Box 6869 / Glendale, AZ 85312

BASIC MOTOR SKILLS #1 / $1.50
8 1/2 x 11 - copied - 30 pgs
This has a nice, crisp, clean layout. It's got information on making your own website, the Kill Zinesters tour, professionalism in the punk scene, and opinions on the government and liberalism. There's also some bad psuedo-porn fiction, personal writing and lots of zine and record reviews. It looks good but verges on slightly dull - it's almost too neat and computer-y. (MD)
15 Churchville Rd. #115-163 / Bel Air, MD 21014

BEANS & FRANKS #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This zine starts out stating that there's nothing noble or worth dying for. I'm not sure of that, a successful martyr can say a lot in death... The rest of the issue is in celebration of living: show reviews first, then bikes and cars and finally a long and interesting travel log. That's it. Life, death and the travels in between. (JX)
PO Box 1851 / Pensacola, FL 32589

BIG DEAL LOSER #3-4 / $1.25 ppd
Wow, this is great. Joey certainly had her shit together to create such a quality mag while trapped in high school (She's graduated now). Tales of working at McDonalds, sex on the school bus, why America sucks, working as a waitress, postal scams, Patti Smith, Taco Bell, and the trials and tribulations of living in Ronkonkoma, New York and going to Catholic school. Lots of honest, down to earth writing on every topic imaginable. Nothing ground breaking, but I look forward to future, more developed issues of this strong zine. (TT)
33 Emerald St. / Ronkonkoma, NY 11779-2772

BIG FISH #1 / SASE + a new condom
2 x 3 - copied - 32 pgs
Oh it's so tiny and cute. Articles such as: 10 ways to tell if your friends are turning into vampires, The spice Girls, Terry Gilliam's movies, a recipe and a helpful hint re: dishwashing hoses. Worth the rubber. (JB)
Bob Kamzelski / 500 W. Beaver Ave / State College, PA 16801

BOYCOTT QUARTERLY #14 / $5 ppd
8 1/4 x 10 3/4 - printed - 44 pgs
BQ gives you the dirt on which companies are scumbags, who called them on it, and why. This issue features articles on Pepsi's pullout of Burma as a result of a boycott, and how US cigarette manufacturers are gearing up to protect (and increase) their profit margins in the face of medical, governmental, and grassroots pressure. Also there are news blurbs, great comics, and the ongoing boycott list. No ads. Very highly recommended. (JM)
Center for Economic Democracy / PO Box 30727 / Seattle, WA 98103-0727

BRAINCLEANSER #1 / $1 ppd
7 x 8 1/2 - copied - 24 pgs
Long, pretty good Descendants interview and some good, if standard, rants on smoking, race, sexism, etc. Some goofy stuff, and some photos and an article that did not copy at all. Reads like a teenager's first issue, but off to a good start. No reviews or ads. (JM)
Michael Koshkin / 15314 La Mancha / Houston, TX 77083

BURNT OUT #4 / 50¢
5 1/2 x 4 1/4 - printed - 20 pgs
A rather cool all-art-and-very-little-text effort in black and white. It's a sort of silent urban movie. Crude but good; I suspect this person's artistic talent will soon be formidable. (TD)
307 Cedar Ave S. #4 / Minneapolis, MN 55454

BURNT OUT #5 / $1.50 ppd
5 1/2 x 8 - printed - 20 pgs
This is a great comic book documenting a trip (fictional or not I can't tell) the creator took to San Francisco. His art style is simple but effective and I see a heavy Japanese influence or maybe a bit of Frank Miller in his work (lots of simple clean lines and very geometrical). Instead of the traditional balloons seen in most comics regular text is used in it's place and I thought this was a cool idea. I'll be looking for future issues of this. (RM)
Jeremy / 307 Cedar Ave. S. #7 / Minneapolis, MN 55454

CHAIN REACTION #1 / $2 ppd
8 1/2 x 11 - copied - 42 pgs
This is they're first issue, and it looks pretty damn good! It is cut and paste style a la *Indecision*, or *Dear Jesus*. Lots of stuff in here, and the cover states "hardcore fanzine." This is not an understatement. Interview with Sick Of It All, that is long and in depth. Also an old school interview with Judge that dates back to '89. Articles on Lost and Found, and an essay on why Victory sucks so bad. They also have tons of show reviews which were the least liked part of this. Record reviews, zine reviews, photos and old flyers to boot! Overall, a great first issue, and the layout is awesome. Who needs a computer when you have chartpack and a glue stick? (LU)
Raul / 3717 Big Canyon Ct. / San Bernardino, CA 92407

CHIMPS #2 / $2 ppd
8 1/2 x 5 1/2 - copied - 32 pgs
I really liked this zine. It's a girl zine that's not full of riot-girl-posse-I'm-cool unoriginalness. Although at times it's hard to follow (no headers/titles/etc), when you sort it out you find some really great statements: "I think this means that this was a great show, that it could turn a kid who felt like a corpse into a kid who is emulating the mods in Quadraophenia, speeded up with no where to go, except I have not taken any artificial stimulants." It's great to find someone who can find excitement in punk, and who is positive and isn't afraid to ask questions. There are interviews with two female graffiti writers, Vique *Simba*, and the VSS, but what I like the best is Layla's writing and enthusiasm. She has a strong voice and clear ideas, but not in a look!-I'm-writing-about-feminism! way. I really enjoyed this zine. (JA)
Layla Gibbon / PO Box 2804 / Brighton / BN2 2AU / UK

CHIN MUSIC #1 / $3
11 x 8 - printed - 60 pgs
Why go to a baseball game? Where else is the entrance fee four bucks, one can get drunk and yell "you suck" at millionaires. That's it! The ballpark. And now we've got an outstanding zine that combines punk with this sport. In this premiere issue there is an interview with a Padre pitcher about his fave bands, a discussion of The Big Red Machine, Royal Trux talks Orioles, Diesel Boy takes the Parallax Test, and Tim Yo reveals MRR isn't based in New York because he hates the Yankees. If you collect baseball cards for retirement you'll probably want this one. (HH)
PO Box 423657 / San Francisco, CA 94142

CHOLESTEROL JUNKIE #5 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
I was almost ready to give this zine a good review. I had enjoyed the interview with Rev. Norb, laughed my buns off at the stories about getting absurdly drunk, and even dug the school teacher reviews. Then I got to the interview with Mosz. It seemed like Nate wanted to call them on their "No fat chicks" lyrics, but couldn't get up the nerve, so instead he journalistically sucked these frat boy's dicks while they spewed bullshit. Mosz: "...and one of our teachers, Ms. Johnson, was this big fat cow and she used to piss us off and ever since then, all fat chix have gotten on our nerves in some way or another." Nate: "So...revenge

against the big fat cows?" Mosz: "I like that, we might use it in a song. But basically, that's what it is - revenge!!" Hey Nate, why didn't you call them on this drivel? I can't recommend a zine this spineless. (TT)
PO Box 116 / Long Lake, MN 55356

C.H.U.N.K. 666 #1 / $3 ppd
8 1/2 x 7 - copied - 80 pgs
This zine mainly details the activities of the dreaded Chunk 666 bike gang, and others such as the Hard Times Bike Club and the F.L.O. It's packed with pictures, diagrams and how-to's concerning tallbikes, trikes, and choppers. It's really so packed with info and stories it should be considered a book. Any bikers who pass this awesome document up will be left crying in the dust. (TT)
PO Box 20654 / Seattle, WA 98102

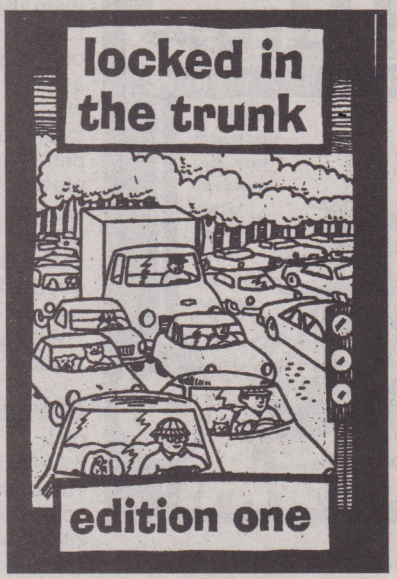
CONSTANT AGITATION #3 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 18 pgs
Short zine with a cool concept that may not be orignal but ends up working out just fine. Stefan goes to shows, photographs the bands, posts them in his zine, and writes about them. That's all. But what was so appealing to me was the ultra minimalist style: random format, crooked layouts, and handwriting barely deciferable. This issue he reviews Trans Am, Delta 72, Chore, Galen, and Nadsat Nation. DIY at its crudest and finest. (CW)
PO Box 1582 / Ann Arbor, MI 48106-1582

DAMYATA #3 / 1 stamp
8 x 5 1/2 - copied - 20 pages
I like this one, and it's a bargain to boot. It has a nice feel to it. It is personal with stories of different women, some of them interwoven. Also has zine recommendations, an essay about fear. Creative and chaotic. (MJ)
Sera Bilezikian / Box 4056, MSC / 3001 Broadway / New York, NY 10027-6598

DOGPRINT #9 / $3 ppd
8 1/2 x 11 - printed - 72 pgs
This zine reminds me of *Heartattack* in a lot of ways. It's pretty slick, with great layout and crystal clear photo reproduction. As for the content I'm not much into the XXX or hardcore thing and the first two columns on how "hardcore means so much to me and helps me grow... straight edge forever... yada, yada, yada..." are complete dribble. That shit was beat into the ground some time ago, so can we now please move on? Fortunately the other columns are way more insightful and thought provoking, covering such topics as friendship, euthanasia and losing your faith. Aside from the lengthy column section there's some good interviews with Black Army Jacket, The Capitalist Casualties and others, lots of cool photos and the standard record and zine reviews. (RM)
PO Box 84 / Suffern, NY 10901

DRAWSTRING #5 / $?
8 1/2 x 11 - copied - 20 pgs
Hey look, if you are a big fan of Ensign, Good Riddance, Furious George, or the Mighty Mighty Bosstones, you might want to blow a dollar on this to read the so-so interviews. Or perhaps you are concerned about the hardcore scene in St. Pete, Florida, and would like to catch some dialog on it. Hey, I'm not going to tell you where to spend your money, but if you are looking for some challenging, stimulating, or at least amusing brain food, don't spend it on this zine. I appreciate Anthony's effort and great intentions, but this is just too boring. (TT)
Anthony Ateek / 3933 Benson Ave. North / St. Petersburg, FL 33713

DREAM WHIP #9 / $1
5 1/2 x 4 - copied - 48 pgs
Let me say right now that this is one of my favorite travel zines. It is full of stories and comics and photos that ooze loneliness, wanderlust and desperation. Reading this makes me feel sad and empty, but also comfortable with being alone. All about goings and stoppings and breaking your own heart. (JB)
PO Box 53832 / Lubbock, TX 79453



DURGA #1 / stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Cool anarcho-feminist publication chronicling sisterhood, eating disorders, and discovering that your favorite band sings sexist lyrics. But please people, no more vegan cheese recipe! It was great news years ago, but by now it's gotta be the most reprinted vegan item in zinedom. (TX)
PO Box 5841 / Eugene, OR 97405

EAT DIRT #1 / free (send unsolic. stamps)
5 1/2 x 8 1/2 - copied - 22 pgs
Written by a 15 year old girl who openly admits her contradictions. Full of good stuff. She is onto a really terrific start with this zine. Fun facts, odds and ends re:sex and chocolate, how to make a Pez gun, pictures of Mr Goodbody and assorted feminist sXe rhetoric thingy things. (JB)
7515 So Main #320 / Houston, TX 77030

EVENTIDE #2 / $2 ppd
8 1/2 x 11 - newsprint - 68 pgs
This second issue has that 'still trying to test the waters' feel to it. This zine's primary focus is on the hardcore scene. Writing quality is pretty good throughout. There are personal columns, record reviews, and band photos. Interviews abound this issue, the standouts being with Ink And Dagger, Sweetbelly Freakdown, Brothers Keeper, and Catherine Wheel. A couple people express their complaints about Lost And Found records exploitation of the hardcore scene, backed up with the details. good second issue, worth supporting their cause. (CW)
222 Riveredge Rd / Tinton Falls, NJ 07724

EYECANDY #3 / $1 or trade
5 1/2 x 8 1/2 - copied – 44 pgs
This is a bit small, but entertaining nonetheless, with interviews with J Church, FYP, and various and sundry rants on jocks, hypocrites, and cartoons and lots of silly cut'n'paste art. Nothing groundbreaking, but a fun little zine that will bring a quick smile to your face. (RD)
7741 Ohio St. / Mentor, OH 44060

OS FILHOS URBANOS #1 / ?
11 x 16 - copied - 16 pg - Portuguese
This is in Portuguese, so I don't understand it, but if I did I think that I'd be into it. It's like a single jumbo piece of paper with some pictures, a comic, and a whole lot of text. But what I thought was really cool was the super long skinny envelope it came in. Maybe I should learn Portuguese, then I'ld be able to understand this. (LB)
Av. Getulio Vargas 3729 / Porta 204 / CEP 80240-041 / Curitiba-PR / Brazil

FIRE IN THE SKY #5 / $2 ppd
11 1/2 x 8 1/2 - printed - 24 pgs
Anti-prison thing with legitimate calls for prison reform and an article-excerpt on Errico Malatesta's *L'Anarchia* and general news on the imprisonment front. Anarchist in leaning, revolutionary in intent, probably completely impotent in effect but no doubt cheering up murderers, rapists, and your cousin who went to jail for that Proposition 209 thing in Sproul Hall at Berkeley and who actually believes that yanking Affirmative Action is equivalent to sending Jews to death camps in Poland. (TD)
PO Box 22774 / Seattle, WA 98122-0774

FOR YOUR CONVENIENCE STORE #1-4 / $1
3 x 5 - copied - 16 pgs each
Pick of the month! I love zines that capture a certain feeling so well. Think of your most menial job experience and your mental state shortly before you quit, sparing your employer a hideous, painful death. You know,when you start mentally composing poetry about your job, your day hinges on getting to choose the radio station, and your brain fixates on some trivial aspect of your life from three years ago....That very moment is this zine. (TX)
Eric S / PO Box 30 / New Berlin, PA 17855-0030

FREE PUNK #10 / Free
11 1/2 x 9 - newsprint - 4 pgs - Polish
This info-sheet is similar to the anarchist Ecomedia from Toronto in the late eighties. It is definitely underground. The front page has a photo of Ted Kaczynski the supposed Unabomber. This punk zine demands the defendant receive a fair trial and not be

given the death penalty. But we Americans know better than that! There is also an interview with the band Sanctus Iuda. Send these guys a couple bucks for postage and check this rarity out! (HH)
PO Box 115 / 15662 Bialystok / Poland

FROM GREENBACKS TO GREEN HAIR / $1
8 1/2 x 11 - copied - 48 pgs
Hmmm. Well, I've always thought that college and punk were a bad combination...now I know why: the reoccurring use of "punk" as a thesis subject. The author has a limited perspective/experience of punk and a lot of the writing seems like it is trying too hard to convince us otherwise. She begins by critiquing various books of punk history - generally for inaccuracy, but then makes completely off target statements herself. Part of the problem is that this was probably written to be read by non-punks, and explaining subculture to outsiders while trying to sound intellectual is a hard thing to pull off. Using bands like Down by Law and Screeching Weasel as saviors of the DIY ethic is even harder. Using the Queers as an example of bands' writing about gender issues is ridiculous. Anyway, if you want to hear a very thorough rendition of one person's perspective of the punk scene, then check this out. I wish it was actually *more* analytical and said something. I didn't really get what the main point was supposed to be. C+. (MD)
Ann Gavaghan / 1940 Stirling Dr. / Lansdale PA 19446

GEEK AMERICA #3 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
I'm not sure what to make of this. Some of this is funny, some is just downright moronic. One article, which the editor claims not to have written, is simply a two page diatribe on how fucked up girls are. The writer of this is going to have some serious problems later in life. As for the "editor," are you going to print every article you are sent, regardless of whether you agree or not? He has the right to his opinions, but you have the right to print what you want in your own fanzine. The rest of the zine features interviews with Aaron *Cometbus* and the Bouncing Souls, the odd page of live band photos (including the mighty Wat Tyler), and tales of the wacky hijinks of a suburban punk rocker. It's nice to know some things never change. (AM)
22682 Napoli / Laguna Hills, CA 92653

GEE-ZUZ #28 / $2.50 ppd
8 1/2 x 11 - copied - 28 pgs
This issue is largely given over to retelling stories from the Bible's Book of Genesis in a cynical, updated-for-the-90's style. The writing is pretty funny and clever, like the "ads" to come visit Sodom and Gomorrah, but a lot of the stories seem as long as the originals, which is too long for my attention span. Recommended for those who love to hate the Old Testament. (JM)
341 E. 16th Ave / Vancouver, BC / Canada / V5T 2T7

GOING NOWHERE #2 / $.75 ppd
8 1/2 x 11 - newsprint - 12 pgs
This is a great second try from these determined youth. Highlights for me were the articles on how to become a total jerk in only 15 days, how to make a cable descrambler, 5 ways to get even, and a classic *Milk & Cheese* reprint. There are also interviews with Furious George, Parasites, and Qualm. I like this mag's sense of humor. A very good effort, keep your eyes on this one. (TT)
7078 Van Gordon Ct. / Arvada, CO 80004

GREEDY PIGS #4 / $2 ppd
8 1/4 x 6 - copied - 32 pgs
This is an English zine with collage art, poetry, a good interview with Chris from the Bus Station Loonies who is an enthusiastic guy. Also interviews with Jon Doe (not the guy from X), Set Against, the usual reviews and some columns. Pretty low tech, and I like that in a zine. (MJ)
Jonathon Baker / 19 Brindley Rd. / Rugby / Warwickshire CV21 4BJ / UK

GRINNER #1 / 25p +SAE in England, $1 in U.S.
5 1/2 x 8 1/2 - copied - 24 pgs
When I first started to read this zine I wondered why the guy who wrote it called someone a cunt in almost every sentence. But when I looked at the return address it all made sense—he is from England! In England it is totally acceptable to call people cunts, unlike the whack-ass U.S. where it is like the fucking forbidden swear word for some unknown reason. Anyways, this zine is rad. It is hell of funny, includes stuff on swearing and dumb song lyrics, and you get to hear people being called cunts as often as you should over here in the U.S. I highly recommend it. (LB)
Jas Toomer / 75 Winsover Rd. / Spalding / Lincolnshire / PE11 1EQ / England

HIGH SCHOOL PSYCHOPATH #1 / 2 stamps
5 1/2 x 7 - copied - 24 pgs
I have to say that I was a bit disappointed by this, it has a great cover and a pretty good name, but it starts to go down hill as soon as the cover is opened. It does have some bright spots - a parody of a Miss Manners column and a pretty good story about a spring break riot, but overall it seems to lack substance. There's an aimless story about a boring job and a predictable interview with The Parasites. Hopefully future issues will improve. (JW)
PO Box 804 / Wayzata, MN 55391

INCOHERENT CRAP #2 / $1
5 1/2 x 8 1/2 - copied - 30 pgs
A funny zine from Eastern Canada with interviews with: Dry Leaf, Gob and Another Joe. Also:an article on being a small town punk, record reviews, a show review and a column. Queer sXe underlying tendencies? Or am I reading too much into this? (JB)
Gerry / 9 Citadel Ct / Eastern Passage, NS / B3G 1C5 / Canada

IGNITION #3 / $2 (Singapore) or $3 (US)
8 1/2 x 11 - copied - 48 pgs
Average effort by some hardcore enthusiasts. Interviews with Battery, Positive State, 4-Side, more. Ponderings on Victory's integrity vs. Epitaph's, a step by step guide to veganism, and the usual onslaught of ads and reviews. Also, an undercover job on some Christian rock cult that I really could not fathom. Name some names, dammit!! (KW)
Cheelip / Blk 1, Cantonment Rd, #05-169 / Singapore 080001 / Rep. of Singapore

INTERPOL TIMES #11 / $3
8 1/2 x 11 1/2 - offset – 74 pgs
This issue is *huge*, with enough reading to last you weeks. It has interviews with Cluster Bomb Unit, Eversor, Hot Water Music, Ignite, One Eye Open, and lots of other entertaining stuff. The best part, though, was the interview with the hardliner! Definitely worth getting. (RD)
Emre Atkas / 2 Church Meadow / Surbiton Surey / KT6 5EW / UK

IT'S ALIVE #15 / $1.00 ppd
8 1/2 x 11 - copied - 26 pgs
I have a strange obsession with Los Angeles. Maybe it stems from reading one too many issues of Flipside at too young an age, or maybe because I've never spent any real length of time there. So, when 'zines like this appear featuring interviews with Ill Repute and Aggression and throwing around terms like "nardcore", I get interested. Basically it's a good-looking local 'zine by, for and about the show-going population of Oxnard, California, with a few straight-edge leanings. The Brian Walsby cartoons (if that's what they are) are nice as well. (JH)
PO Box 6326 / Oxnard, CA 93031-6326

JADE'S RED ROOM #5 / $1 and 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
A simple zine with personal writing on squatting, starting a band, and sexual harassment. There's also an excerpt from a Lydia Lunch performance and reviews. (MD)
3361 Salford Station Rd. / Perkiomenville, PA 18074

LEWD CONDUCT #1 $1.00 ppd
8 1/2 x 5 1/2 - copied - 16 pgs
Except for the lack of pages, this is a surprisingly good first issue. 2 interviews and 4 pages of reviews left me wanting to read more. Oh well, quality over quantity.

Interviews with Fifteen and The Irresistible Atoms. (JW)
1214 Hookston Rd. / Concord, CA 94518

LICK #2 / $2 ppd
8 1/2 x 11 - copied - 24 pgs
Another self-produced comic 'zine that sheds light on one young artist's grim world view. All that obsessive detail, almost devoid of dialogue. Relying on angst-ridden imagery alone to tell a disturbing tale of self-discovery and so on and so forth. Nice. (JH)
Josh / 878 Silver St. / Coventry, CT 06238

LOCKDOWN #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Personal zine that mostly focuses on the traveling and experiences of editor sybille and her friends. The tone throughout is somewhat bitter and angry, from the Spokane scene article that seems like one long complaint, to the horrible experiences of sexism on the job at a fast food restaurant. Overall the writing came accrosss as sincere and heartfelt in a very non-emo way. Pretty good. (CW)
PO Box 1781 / Spokane, WA 99210

LOVE AND RAGE Vol.8 #2 / $1ppd
8 1/2 x 11 - printed - 20 pgs
This is a really well done and informative zine that comes from an Anarchist perspective and deals primarily with women's issues. I must say this caught me a bit off guard because most of the publications I've seen that fit the above description suck. This, on the other hand, was really inspiring with solid writing throughout and an easy to read, clean, newspaper style layout. Packed with info on everything from prisoner rights to the history of women on welfare, it's well worth a buck. (RM)
1929 S. 5th St / Minneapolis, MN 55454

MAGIC, IMPULSE, AND CONTROL #4 / $?
7 1/2 x 5 - copied - 20 pgs
This is one of the oddest zines I've ever seen. Half of the pages are blank, and the other half are filled with random reviews of things I have little or no interest in, but still, somehow enjoyed reading about. Everything from "The Preppy Handbook", to thrift stores in the Pittsburgh area. Cool name too. (JW)
241 E. Prospect Ave. / State College, PA 16807

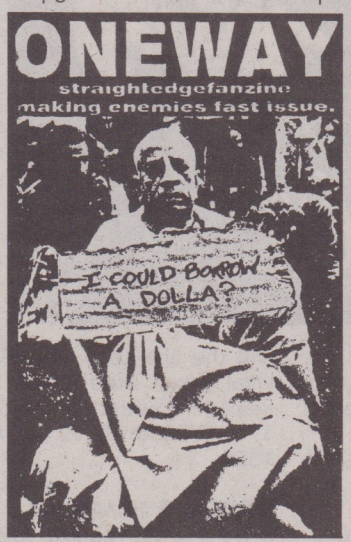
MY FATHER, THE RANCOR #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 36 pages
This is a sketchy little zine put out by some skaters. Unfortunately, the skate content is sorely lacking. Put some photos in next time! Anyway, what this zine stresses above all else, is trying to be yourself. This inspirational theme is highlighted in various articles on topics such as poseurs, cliques, sexism, and suicide, although not always intelligently. Also includes interviews with the Suicide Machines and Broadway. (AM)
Liam / 636 Coronet / Glenview, IL 60025

NO DIE #1 / $1 ppd
4 x 5 - copied - 22 pgs
A quick little pocket-sized 'zine that combines personal politics with editorials and opinion, music, and a few listings. Musically it leans more towards the Man is the Bastard / Violent Anal Death (a listed example) end of the spectrum, with a nice dose of self-effacing wit. It's punk alright. (JH)
Jasen / 1508 Third St. / Duarte, CA 91010

OINK SKINZINE #4 / $4
11 x 17 - newsprint - 20 pgs
An apolitical/nonracist skinhead zine. Even thought I love a lot of old oi!, I must profess ignorance of the current scene. This has some scene reports from New Jersey, DC and Florida, plus interviews with the skin bands the Templars, Bottom of the Barrel, and Drop Kick Murphy. There's lots of reviews and it comes with a free 7". Personally, I don't see much appeal to this whole scene - the whole skinhead mentality verges on idiocy, and being apolitical to me means looking the other way. Oh, they do review one girl oi! band - and what do they have to say? "The chicks in the band are good looking." Yeah, man, the streets, it's not just music, it's a lifestyle, whatever... (MD)
PO Box 46 / Cresskill, NJ 07626

OI-PUNK ZINE #13 / $1
5/12 x 8 1/2 - copied - 18 pgs
One punk's trip from Houston, TX to San Francisco, CA with his trucker dad. Interesting insights with the same forlorn tone of most travel zines. No matter how much they love to be on the road; home is always where they're headed. (JB)
PO Box 1369 / Katy, TX 77492

ORNERY BOY #7 / $ 1 ppd
11 x 17 - newsprint - 8 pgs
It's somewhat awkward to read, but in a good way. Lots of stuff in here consisting of opinions and eds, columns, school stories, record reviews, an intriguing story on Jack the Ripper, and wrestling and Waco Texas. Ornery Boy is definitely worth getting. (JX)
PO Box 19933 / Cincinnati, OH 45219-0933



OUTBACK #17 / #3 ppd
8 1/2 x 11 - newsprint - 80 pgs
I'm not really sure about this. It seems like they sorta want to be a major magazine, with they way the call themselves the "Outback Entertainment Group" and cover some major label stuff. But it has been going for 7 years and covers mostly punk stuff. It also covers a range of other stuff, like hip-hop, a little jazz, what are supposed to be gay movie reviews (that is, gay reviews of mainstream, hetero movies), the usual reviews, recipes, places to go in Orlando. It's from Florida, maybe that explains some of the oddity. All the interviews are really promo type interviews, but they interview Fugazi, Baby Ghopal (Krishna shit), Wizo and more. I can't really figure it out - even has Hollywood gossip. Not for the punk purist types. (MJ)
PO Box 780132 / Orlando, FL 32828

PAGES #2 / $2 ppd?
8 1/2 x 11 - copied - 54 pgs
Well, I thought that this would be really cool by looking at the cover. Nope! The one thing that drives me nuts about zines is type size. This zines is done all in 14 point type! So, it has 54 pages which can easily be condensed into 28 - max. Save a tree for crying out loud! Really short interviews with Damnation a.d, Jimmy Eat World, Duncan Barlow, and Hands Tied. The bands that were interviewed are some really great bands, and I was expecting a lot more info on them and their opinions. Also contains your generic show reviews, record reviews and lots of ads. (LU)
56 Meadowview Ct. / Shamong, NJ 08088

PARANOY #15 / $?
5 1/2 x 8 1/2 - copied - 32 pgs
Wow, this is different. No punk rock, no reviews, just '80s stuff (much like VH-1). It mostly centers around '80s movies, but there's also an article on Molly Ringwald and a fond remembrance of "Another State Of Mind" (the Social Distortion / Youth Brigade tour documentary) by *Spank*'s Michelle K. Daugherty. Homage is paid to "Repo Man", "Heathers", "Breakfast Club" and all the other great testaments of 80's cheese except one. Painfully absent in this trip down memory lane is the holy grail of punk rock movies, the one around which our high school existence revolved, "Suburbia"! I can't believe they left out "Suburbia"! The one with Flea, and that guy that looked exactly like Billy Joe! The one that had "real punks" instead of actors! One of the worst movies ever made! Oh well, beside that little mishap, this zine is good and funny and it made me wanna rent "Say Anything", so you should write Amanda to find out how much it is, 'cause it' s definately worth it. (JC)
1477 Leonard St. / Saint Peter, MN 56082

PARSLEY IN YO' GRILL #3 / $.50
5 1/2 x 8 1/2 - copied - 38 pgs
A pretty simple read, although a good sense of humor helps this. Interviews with The Bouncing Souls, Lost Cause, and Sick Of It All. Otherwise, it's reviews etc. with some opinions thrown in here and there. (GF)
1816 Bellevue Ave. #310 / Seattle, WA 98122

POINT OF INTEREST # 15 $3.00 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
A well done zine that focuses on music. Interviews with The Trots, The Bloodclots, and The Degenerats, plus a cool punk rock cassette compilation. (JW)
1004 N. 32nd St. / Renton, WA 98056

POUNDING THE PAVEMENT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 23 pgs
This is great, a change of pace for what I normally review! This zine is all writing, and good writing at that. It contains short stories from Cindy Ovenrack and Mike Stewart. Cindy has two pieces right at the beginning, and talks about life and things. Mike has the bulk of the zine and three different stories that are about friends and happenings. This is great, and I am excited to see future issues. Get this! (LU)
5720 S. Crowhaven Rd. / Langley, WA 98260

POUR SOME SUGAR ON ME #10 / free
8 1/2 x 11 - copied - 16 pgs
Top to bottom it's crammed with cutouts and inane anecdotes about revenge, a Toy Dolls show, an attempt to stop using the "f" word, a failed car jacking, etc. all punctuated by the editor's mean, sarcastic, wordy and incredibly clever prose that left half of me wanting to smack her and introduce her to those miracle workers we call quaadludes, while the other half just wants to smack her. Wonderful, fabulous, and migraine inducing. (KW)
Erin / 3 Orchard Dr / Yorktown Hts, NY 10598

QUESTION #1 / $1
5 1/2 x 8 1/2 - copied - 36 pgs
This is a drunk punk zine working on becoming a political drunk punk zine. The cover advertises questioning homophobia, sexism, government, etc, but the inside is stories (and pictures) of drunken vomiting and bed wetting. There are some notes on cops and veganism too. (AR)
Stuar / 2900 Swisher #206 / Austin, TX 78705

RAD PARTY #13 / $2 ppd for 2 issues
6 x 4 - printed - 40 pgs - French
Zine from Le Vesinet, completely in French. *Cometbus*-like with stories of going to shows, etc, rather than straight reviews. Seemingly all the production of one person; charming and attractive In this issue she says she also has been translating *Cometbus* for the French-speaking public. She discusses punk releases, comic books, and more. (TD)
B.P. No. 07 / 78110 Le Vesinet / France

RAZZLE #0 / free
8 1/2 x 11 1/2 - copied – 20 pgs
Typical first issue fare, done to seem cutesy, but that quickly gets pretty annoying. By dropping that, this could be a bit more tolerable. Inside you'll find interviews with The Invalids, Speed Racer, jokes, a good column about shallow attraction, record reviews, and a bit of cutesy fluff. Entertaining, but nothing worth seeking out. (RD)
Natalie / 332 S. Rexford #5 / Beverly Hills, CA 90212

ROCKS OFF #5 / $2
8 l/2 x 11 - printed - 40 pgs
I kept waiting for this one to get off the ground. It's funny and brash with a nice layout, including interviews with Sea Monkeys and Black Jesus and a band review of Nashville Pussy. There are hordes of reviews which take up almost half of the zine and quite a few ads, most of which seem to advertise the same punk rock'n'roll bands over and over. The jabs at icons Johnny Rotten and Jimi Hendrix were well deserved and amusing, but in all, *Rocks Off* failed to get my rocks off, anyway. (KW)
PO Box 11194 / Norfolk, VA 23517

SALT FOR SLUGS #3 / $3 ppd
8 1/2 x 11 - printed - 32 pgs
This zine from Texas' capital looks good and has some interesting columnists but could use better features. I couldn't get too excited about dog weddings or an interview with the guy who performs them. Nor the talk with the Burglarz or the summarized Archers of Loaf interview. I did appreciate The Disgruntled (bus) Rider, recommended kung fu movies, and the anti-Xena rant. Some reviews and local ads. I liked #1 so I was hoping for something better. (JM)
1715 W. 35th St. #211 / Austin, TX 78703-1320

SCREAM #6 / $2 ppd
5 1/2 x 8 1/2 - copied - 32 pgs - French
Une autre zine français, presque tout en français sauf un interview avec Devoid of Faith en anglais. Nicely done, fabulous cover art. Interesting article about Basque Nationalism in which the writer lambasts nationalism altogether (I say duh to that). Zine reviews, record reviews with the likes of Man is the Bastard and Opstand. (TD)
2 bd R. Lachepaillet / 64100 Bayonne / France

SCUMBAG TULIP #5 / $1
5 1/2 x 8 1/2 - copied - 16 pgs
It's good to see things from foreign lands. Not that Hawaii is all that foreign but damn, that's a lot of water. Anyway, here you have a "compilation" zine with a teen-angst feel to it. The article of note, for me, was the tale of the recent HI emigre who upon first entering school proceeded to urinate on someone in the bathroom and when punished pissed on the wall! I only wish I was that cool. (AR)
Gannon Gilmore / 37 Kuhinia St. / Wailuku, HI 96793

SCUMFUCK #18 / $3
8 1/2 x 8 - copied - 76 pgs - German
This issue has interviews with Eu-Krampf and the Irish band Boots & Laces. There is an article on punk in South Africa; the Wucher News, and loads of new ads and reviews. Always an interesting lay-out. (HH)
PSF 100709 / 46527 Dinslaken / Germany

SEVENTEEN #1 / $1.75
5 1/2 x 8 1/2 - copied - 40 pgs
This is the first issue of the zine formerly called *In the Corner* under its new name, *Seventeen.* It document the feelings, emotions, and thoughts of a girl throughout portions of her life and seems to serve as a huge outlet for her to put her life in perspective. It was written very truthfully and with much emotion and was truely inspiring. (LB)
Scout / 2011 NE 47th Ave. / Portland, OR 97213

SHAT UPON #3 / 6 stamps or $3 (with 7")
8 1/2 x 11 - newsprint - 72 pgs
Aside from the crusty/hardcore slant, and the too scene-specific nature of it (most of the articles center around the Missoula, MT area), this is a pretty amusing zine jam packed with childhood stories, a Capitalist Casualties interview, a list of "words that sound naughty in Norwegian but really aren't", and a really long article detailing the Missoula dating scene among other things. Unfortunately, I could relate to Rusty's "Confessions Of A Teenaged Band Fag" a little too well, but it was still funny (in an uncomfortable sort of way). No reviews (aside from those of Rusty's 61 year old dad) not many ads, just wall to wall writing. It's good. (JC)
Smenkanka / PO Box 9081 / Missoula, MT 59802

SILENT MAJORITY #4 / $2
8 1/2 x 11 - copied - 40 pgs
This is a zine that doesn't hold in it's opinion. This issue has a long piece on the history of anarchistic thought (and action!) that is the highlight of the zine, along with interviews with the UK Subs, Mephiskapheles and Falling Sickness, and the obligatory record and zine reviews. Best of all, it's mostly cut'n'paste'n'typewriter'n'artwork. (TX)
PO Box 901 / Salida, CO 81201

SLAM #4 / $2
8 1/2 x 11 - printed - 20 pgs
This thing reads like a less cerebral *Mad Magazine.* The layout makes the entire zine look like it's the first few pages of a magazine where they put the credits, table of contents and all that junk. I kept waiting for

the 'zine part to start, but the whole thing was just these odd little boxes. As for content, there's a lot about an upcoming Canadian election, a review of a Russ Meyer movie, some really bad poetry, a couple of poorly drawn comics and a bible lesson from Sue Doe that unveils the mystery behind Jesus' parables, and teaches us "submission". The editor says that he hates people that like *Slam*. Maybe we could be friends. (JC)
509 St. Clair Avenue West, PO Box 73585 / Toronto, ON / M6C 1A1 / Canada

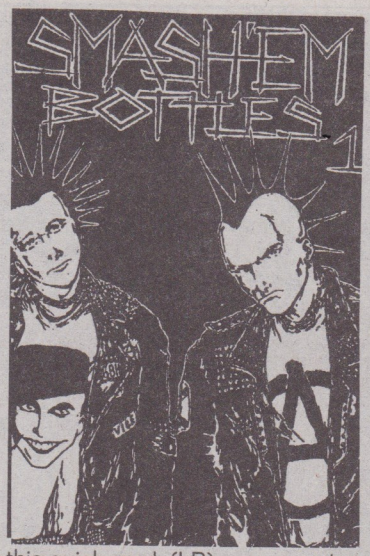
SLINGSHOT #58 $2.00
11 x 17 - newsprint - 16 pgs
This is your basic leftist radical political newspaper. Very well done and informative, with far too many articles for me to comment on them all. The areas that most caught my interest were the centerfold spread on pirate radio in the U.S., and some articles on bicycle rights activism. The writing is, for the most part, top notch. You may not agree with everything that's in here, but you will almost certainly learn something from it. (JW)
3124 Shattuck Ave. / Berkeley, CA 94705

SLIVER #1 / $2
8 1/2 x 11 - printed - 66 pgs
Although the editor is sincere and the effort is genuine, *Sliver* epitomizes many things which I dislike about zines. The glossy cover and slick content/layout detract from any kind of DIY/"I could do this" feeling one might otherwise get from the zine, reinforced by the sometimes too positive writing about bands—remininiscent of label promo sheets. No wonder, since the enclosed form letter says that *Sliver* aspires to be a professional quality *magazine* for today's newsstands. Yuck. The politics of this zine rely heavily on Ayn Rand—the pro-capitalist and anti-health care rights articles were pretty scary and make me wonder where this libertarian trend in sxe and hc is coming from. *Sliver* wins points for having in depth interviews with people who aren't in bands, and for covering political topics in an otherwise pretty apathetic scene (though they lose those same points for reviewing major label releases). Interviews include Vision of Disorder, Norm Arenas (*Anti-Matter* zine), Zack/Rage Against the Machine, Damnation AD, the Deftones, Duncan/By The Grace of God, Saint James Infirmiry, and others. (JA)
2300 Market St #128 / San Francisco, CA 94114

SMASH 'EM BOTTLES #1 / 1 stamp or trade
8 1/2 x 5 1/2 - copied - 20 pgs
St. Louis thang whose cover sports scary-looking Mohican (sorry, that's mohican) adolescent punks. Candy bar reviews, recipes, a highly politically-incorrect joke section about persons with Down's Syndrome (I laughed), a list of a few of his favorite things.Get it for the cover alone. (TD)
3921 Hereford #2N / St. Louis, MO 63109

SMELL OF DEAD FISH #41 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
This zine rocks! It's a personal zine done by a guy out of Pensacola, Florida and it's super funny and interesting. In this issue there's a column by a guy on a *Smell of Dead Fish* bike tour, horoscopes, lots of stuff about coffee places, and my personal favorite, "I Got the Finger at Six Flags." One of the best zines I've read in a while. Go get it! (LB)
PO Box 484 / Pensacola, FL 32597

SOMETHING FOR NOTHING #35 / stamp
5 1/2 x 8 1/2 - copied - 12 pgs
There are too many columns in here! Sorry, columns are cool and all, but when they take up over 75% of a zine (and are all written by different people, each with nothing to say), they get kind of boring. I do have to give this zine credit for having beverage reviews, which are super cool. I don't know, I guess it's worth a stamp for this quick read. (LB)
516 3rd St. NE / Massillon, OH 44646



SUB-PULSE #3 / $1
8 1/2 x 11 - newsprint - 48 pgs
Sub-Pulse is like a personal zine in the cookie cutter layout/format of the big ones. It kinda makes you cringe when you open it up and see that the "columns" section follows right after "letters" in a style you've seen too many times. I was all set to write this a rather harsh review until I got to the review section where Daniel's tastes come pretty close to mirroring my own. Beyond that, there are some pretty standard interviews with No Empathy, VGS, Less Than Jake, and Bouncing Souls (which could have come straight out of MRR layout/content wise), and some promising if elementary political writings. A strong personal touch adds to this a feeling that *Punk Planet* et al. lack. (JA)
2412 Slayback St / Urbana, IL 61802

SUBURBAN VOICE #40 / $3
8 1/2 x 11 - copied - 128 pgs
I have never been one to pat people on the back for longevity simply for its own sake, but I must admit I am in awe of zines like *Suburban Voice*, still kicking after all this time. Like many of the long time zines, it focuses more on the music reporting and leaves all the arty stuff for the college kids. This makes it consistently informative, but not terribly exciting. Interviews here with ADZ, Chixdiggit!, Fluf, MDC, Misfits, NoFX, and a long, long one with Ben Weasel. Reviews etc. If you wanna read up on music stuff, you can't go wrong here. (GF)
PO Box 2746 / Lynn, MA 01903

SUBWAY POSTERS #2 / stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Half zine listings (with an emphasis on Canadian publications) and half zinedom news, this is a good resource. This issue includes a listing of US zine libraries, interviews with the JustaBunchaKids Collective librarian and the publisher of *Empty* zine, and postal scams too. If you get this through stores, it comes free with the purchase of any other zine. That's scene support! (TX)
George / PO Box 523 Station M / Calgary, AB / T2P 2J2 / Canada

TERRORPOP #5 / $5 ppd
8 1/2 x 11 - offset - 48 pgs - Swedish Slick and informative music magazine from Sweden. Includes interviews with Rancid, J.M.K.E., Cosa Nostra, Descendents, Chickenpox, The Joykiller, Agent Bulldogg, Provokera, Apocalypse Babys, Wisex Pistols, Svarta Spyor, The Rude Kids and T-Bo Rockarna. Lots of record, zine and shows reviews too. (JX)
Storgatan 1 / 582 23 Linkoping / Sweden

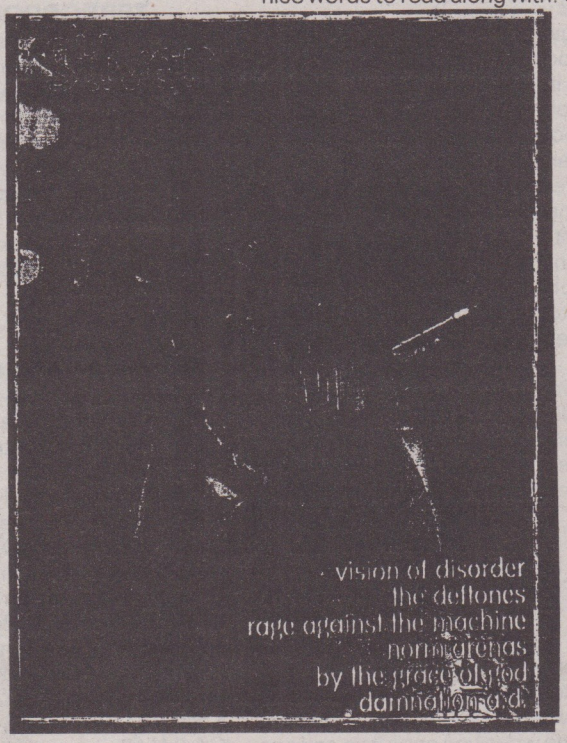
THAT GIRL #8 / $?
4 x 5 - copied - 24 pgs
I liked the cover quote ("I lie a lot. It helps me control the world."), but not much else. Mainly because this is an extremely personal zine and deals with the author's emotions (usually anger). Lots of talk about relationships and some about punk rock. I'm not the biggest fan of personal zines, so someone else might like it for it's frankness and introspection. There was one rant I *really* disagreed with but I guess it amounts to differing opinions. (JA)
Kelli, PO Box 170612, San Francisco CA 94117

THE PEOPLE'S SKA ANNUAL #4 / free
8 1/2 x 11 - newsprint - 46 pgs
If you even think you like ska check this zine out. Not only is top-notch in the looks department, it's jam packed with info and well written too boot. There's interviews with The Busters, The Trojans and Judge Dread; lots of historical pieces including a ska family tree and a good essay on the roots of the "rude boy' subculture and tons of other articles and record reviews. Hell, if that's not convincing enough look at the freakin' price! (RM)
Noah Wildman / PO Box 1418 / New York, NY 10276

THE WRECKING BALL #1/ free
4 1/4 x 5 1/2 - copied - 48 pgs
This is a zine for anarchists with everything that such a title would imply. Articles that should have filled a larger format inform us that the bill of rights sucks, how to make bombs, and about anarchism in Albania. The only real human angle, as I saw it, were his conclusionary comments on what "praxis" his conclusions have led him to. Great intentions, some introduction to anarchism, and no possible future in sketch art. (AR)
CapAnarchy@aol.com (e-mail for a free copy)

THIS ROOM HAS NO WALLS #2 / free
5 1/2 x 8 1/2 - copied - 40 pgs
Mostly scribbly handwritten cut and paste pseudo political punk beginner's zine. Frustrations with the local police, high school in general, racism, etc. Lots of ads and reviews. An interview with Atlanta's No Class and Maximum's Nick Fitt. Famous last words: "we hate President Bill Clinton...for the enforcement of new & improved cigarette laws, restricting us minors." Doh ! (KW)
Lauren & Sarah / PO Box 125 / Sandusky, OH 49870

TOXIC FLYER #23 / $2 ppd
8 1/2 x 11 - printed - 30 pgs
Not much to say about this one because there's not much to it. Their's some really cool photos of various bands including Black Flag, The Suspects and Scream but other than that this is a basic interview, record and zine review type of zine. Maybe just doing an entire photo zine would have been a better idea. (RM)
PO Box 39158 / Baltimore, MD 21212



TRIVIAL FACTION #1 / $1 + 1 stamp
8 1/2 x 11 - copied - 18 pgs
Well written by a 16 year old girl living near Washington, DC. Includes, columns by her friends and interviews with: the director of Amnesty, Too Hep and Positive State. Also, show reviews, a visitor's guide to DC and some ranting, raving and complaining. (JB)
Monica / 6618 Westbury Oaks Ct / Springfield, VA 22152

TROLL TIMES #4 / $3
7 3/4 x 6 - copied - 64 pgs
It's in German, so what can I tell you? A punk rock music zine, interviews with Die Toten Hosen, Shelter (blech) and others, show, record and zine reviews, and lots of pictures of short haired, half naked men, either in bands or holding beers. (MJ)
Haberlstrasse 7 / 82131 Stockdorf / Germany

TRUST # 63 / $4
11 x 8 1/2 - printed - 76 pgs - German
Another great issue of this South German zine. There are interviews with Food Not Bombs, The Descendent, and Saturn's Flea Collar. There is also a good article on squatting in New York City. Finally, there are plenty of reviews, ads and an excellent gig listing. (HH)
Postfach 43 11 48 / 86071 Augsburg / Germany

TWITCH HAPPY #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 18 pgs
I've always known that artistic types were sexually frustrated, but this takes the proverbial cake. Twisted little comics from various sources and contributors, most of which feature carnal misbehavior left and right. Nice artwork (there's a connection between this and *Lick*, reviewed elsewhere) with lots of nice words to read along with. Call it a coloring book for the isolation ward. (JH)
Josh / 878 Silver St. / Coventry, CT 06238

ULTRAVIOLENT #1 / $2
8 1/2 x 11 - copied - 16 pgs
You can't really say anything either way about something that has "This zine is raddest" scrawled across the cover in inch high letters. It's just too, um, cute. Anyway, this is the first effort from a pair of anti-social Aussie (pre?) teenyboppers. It's got interviews with a CA ska band, Melbourne promoter Scenestar, and graffiti artist organization Legal Arts Crew plus some reviews and a rant or two. There's not much for content here, but they do have a bit of personality and it should get better with time. (JC)
41 Tarata Rd / Guanaba Q 4210 / Australia

UNDERDOG ZINE #19 / $1
8 1/2 x 11 - newsprint - 52 pgs
The zine from Chicago's oldest punk/HC zine. All kinds of interesting articles in this one: History of tea, the evils of Disney, mid-80's movie reviews, What is punk?, cloning and robotics and an article by some wimp named Dave Smith, who only ate 16 peeps. Also other stuff. Underdog is terrific-buy, buy, buy. (JB)
2296 N. Rockwell St / Chicago, IL 60647-3004

UNITED WE STAND #4 / free
8 1/2 x 11 - newsprint - 24 pgs
A youthful and naive zine focusing on the Long Island scene, with straightedge as a secondary interest. Interviews with By The Grace Of God, Earth Crisis, Tripface, Black Army Jacket and Neil of Tribal War records. Youthfulness and naivete aren't necessarily bad traits, the overall impression of I get is that these kids are enthusiastic and want to support their scene, and that should be applauded. In time, the layout will hopefully get less boring and the interviews more interesting. (AM)
8 Dunton Ct. / East Northport, NY 11731

WAR CRIME #5 / $2
8 1/2 x 11 - offset - 40 pgs
A sparsely laid out zine fusing politics and music. There's reports on Mumia Abu-Jamal, animal rights actions,and indigenous peoples' struggles in Hawaii, information on Black Autonomy, the Anarchist Black Cross in Eastern Europe, a recipe for tofu, interviews with Adrienne Droogas and Detestation, reviews, and a cool article by Howard Zinn about the FBI. As is often the case with heavily political zines, this sometimes comes across as dry or humorless, which may be abetted by the dull layout. Sometimes you have to hit people over the head to get them to pay attention to this stuff, and if a few more photos or graphics make attract people to what you say, all the better! (AM)
PO Box 2741 / Tucson, AZ 85702

WE AIN'T GOT NO CAR #4 / $2
5 1/2 x 4 1/4 - copied - 56 pgs
Yay, a publisher who knows how to edit an interview! This one's with Propagandhi - just to get me to read another interview with them is an accomplishment in itself. A good personal zine with lots of opinions on moving to California, dealing with the corporate world and being confronted with the panhandling homeless. I don't always agree but the writing makes this such an enjoyable read anyway. This issue comes with a cassette of Alabama bands and a separate booklet of reviews, which makes it so much easier to avoid reading. Recommended. (TX)
445 14th St / San Francisco, CA 94103

WEREWOLVES #I / $2
6 x 8 1/4 - copied - 32 pgs
Ditch the 7 year old, reprinted Born Against interview and you've got a bang-up first issue. The editor berates *Big Brother* magazine for their misogyny, while dwelling on revenge, past relationships, and her idealization of the US "scene." She also laments her plight as a girl skater and the fashion industry's new trend of so-called "fat" models, a la Sophie Dahl. A gratifying mix of enthusiasm and criticism; rub your rosaries for a second issue, kids! (KW)
Katie / 64 Ormond Dr / Hampton, Middlesex / TW12 2TN / UK

WGOIMP #6 / 2 stamps or trade
8 1/2 x 11 - copied - 30 pgs
This is pretty cool. Totally DIY, cut and paste interview zine. The editor talks with Envy, Short Hate Temper, Abstain, 97A, The Boils, The Dynomites, Enemy Soil, Compassion Revolution, and Hickey. Some are short, some a little longer. This is definitely worth checking out just for the effort. I liked the fact that there are only a few pages of record reviews all the way at the end. So, that means lots of stuff to read! (LU)
C.J. / 488 Green Bay Rd. / Highland Park, IL 60035

MORE LISTINGS

BABY TEE'S AND CHAIN WALLETS #2 / $1
A little whining, a lot of promises about the next issue. Wait for that one.
PO Box 30 / New Berlin, PA 17855-0030

BADASS NATION #4 / $1 and stamp
Angry, macho, homophobia-defending.
Anthony Chu / 1032 Goodwin Lane / West Chester, PA 19382

BREAK THE BROKEN #3 / $1 ppd
Lots of personal writings and more! Good effort, and extremely sincere.
550 Berridge Rd. / West Hyson Green / Nottingham / NG7 5JU / UK

BREATH #1 / 2 stamps or trade
Recounts of dreams, shows, and going to rent porn videos.
Robert / 132 Tuscaloosa Ave. / Atherton, CA 94027

CHARRED MONKEY #1 / 2 stamps
60 ways to annoy your roommate, Sharks Kill, some fiction, and a poem.
King Mab / PO Box 696 / Trinidad, CA 95570

COLD CUTS #? / $?
Whatever this zine has like 3 titles on it and it's from Ventura, CA. Weird tabloid-type pictures, band photos and eye catching headlines.
402 Plumas Ave / Ventura, CA 93004

DANISH ESROM #3 / free
Punk, work, social commentary.
634 Millwood Rd. / Toronto, ON / M4S 1K8 / Canada

DORF ZYNIKER #4 / $3 ppd
Interviews with DDI and Pennywise, in German.
Isleif / Volksener Str. 46 / 31832 Springe, Germany

ELYSIUM #5 / $5 ppd
Well done, but mostly an indie focus from Finland.
Mikko Lappalainen / Yliopistonkatu 14bA3 / 20100 Turku / Finland

HOOFSIP #32 / $1.50
Firewater, Sugarplant, reviews, juvenile comics. They say it themselves, "Use it for anything but reading."
3505 Lakewood Dr. / Waterford, MI 48329

LOCKED IN THE TRUNK #1 / 2 stamps
Personal is political zine with composting info, women's health, MOVE, your rights when the coppers come to your door, some essays.
PO Box 482 / Fort Smith, AR 72902-0482

MINDLESS #1 / 2 stamps
Interviews with Egghead., Blanks 77, Rev. Norb, and a critical analysis of Scooby-Doo. Not much to offer.
PO Box 21 / Santa Monica, CA 90406-0021

MONKEY ON MY DICK #1 / $1 and 2 stamps
Sonic Enema, Hanarchy, more Sonic Enema (yawn), badly reproduced photos, lame humor, etc.
Dean Day /I 2730 Polk St. / Lenzburg, IL 62255

MOO MAGAZINE #2 / 1 stamp
Some local show reviews, the tao of poop, an excerpt from a novel and some comic, zine, music reviews.
1085 Comm. Ave. #313 / Boston, MA 02215

NUMB #2 / $1 ppd (?)
A zine about Boston's Dimestore Haloes - their influences, who they are, what they like. Kind of a glam/rock/oi! thing.
PO Box 391785 / Cambridge, MA 02139-0018

ONEWAY #2 / 1? ppd
Short interview, reviews, and not much more. Boring.
218 38th St. / Lindenhurst, NY 11757

OOOMPA LOOMPA #1 / $1 ppd
Record reviews, an interview with Rhythm Collision and assorted stories. Small but good.
Eric Hohla / 29236 Kestrel Ln. / Laguna Niguel, CA 92677

OX #27 / 6,90 DM plus postage
This zine looks so incredible. Unfortunately, since it's in German, no one here can read it. Thick with l ots of interviews from all styles of punk, reviews, travel stories and more. This issue comes with a CD comp.
PO Box 143445 / 45264 Essen / Germany

POWER BUNNY #8 / $1
Interview with The Stuntcocks. Record and movie reviews.
PO Box 792 / New Brunswick, NJ 08903

RANDOM DIGRESSION #1 / $1
Interview with Mephiskapheles, columns, reviews.
22 Neville St. / Center Moriches, NY 11934

RAZORBLADES IN HALLOWEEN CANDY
#They came from the skies to eat the world / $1
Interviews with The Unseen, The Westies. Stories, columns, and more. 30 pages. It's alright.
53 Hudson Ave. / Grafton, MA 01519

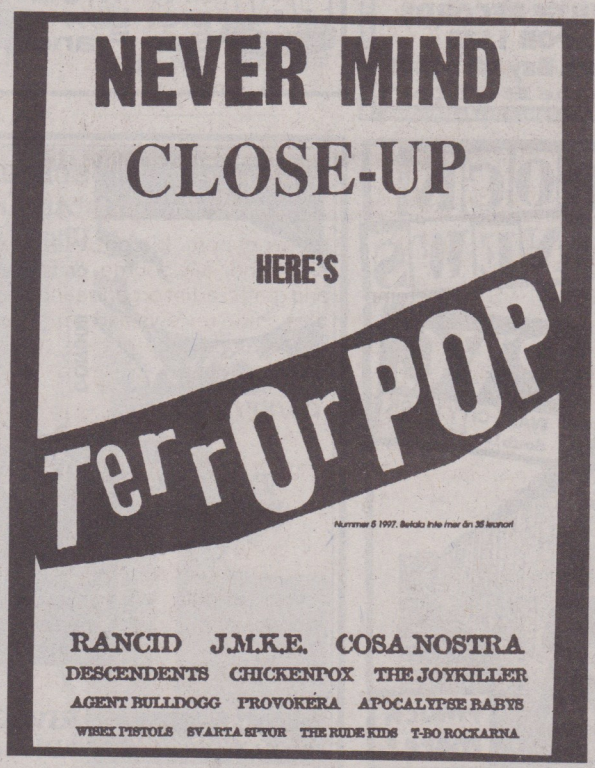
SO WHY WORRY? #2 / $3 ppd
Judas Iscariot, Excruciating Terror, Toad Liquor, Abscess, Lack Of Interest, Soy and more! Cut and paste DIY. Not bad.
Gil Russell / 1107 S. Bruce / Monahans, TX 79756-5511

SOUTHERN CALIFORNIA SCENE REPORT / $1?
A listing of So. Cal. bands, zines, stores, venues, cheap places to eat, etc. A centralized BYOFL, sorta.
PO Box 17746 / Anaheim, CA 92817

STRESS FACTOR 10 #5 / $1 and 2 stamps
Zine reviews, personal columns, and an interview with Sinkhole.
3187 N. 12th St./ Coeur d' Alene, ID 83814

THE TROUBLE WITH NORMAL #28 / ?
Interview with Instant Girl, tons of live reviews, record reviews.
PO Box 329 / Columbia, MO 65205-0329

3RD GENERATION NATION #7 / $?
Interviews with Stimpy, U.S. Bombs, Sonic Dolls & more. Ads, reviews, nice layout etc. The only thing I can read in here, since it's entirely in German, is band names and curse words.
Hunebeck / Muhlenfeld 59 / 45472 Mulheim / Germany



UPS #1 / $2
UPS stands for underground punk support. Dutch zine written in English, interviews Fleas And Lice, Germs retrospective, reviews, etc.
Plemanstraat 321 / 3679 HK / Soesterberg Holland

VERA KRANT # 10 / $3
I set my watch by this one. Featuring Motorpsycho, Kepone, and a nice poster of the local football team, champions for the 96/97 season. Congratulations!
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VERA KRANT #12 / $?
Beautifully done as always - this one has features on Man or Astroman?, and the Voodoo Glow Skulls.
Vera / Oosterstraat 44 / 9711 NV Groningen / the Netherlands

VERA KRANT #11 / $?
A regularly published guide to upcoming shows at the Vera Club.
Vera / Oosterstraat 44 / 9711 NV Groningen / the Netherlands

Mom and Dad went to MRR Reviewing School and All i got was this lousy

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-- Rema Young, MRR #170

(Holy fuck, and to think I used to bemoan Shane White getting our records to review! Oh well, she probably meant "super icky" or something)

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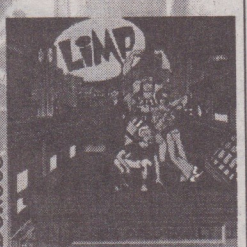

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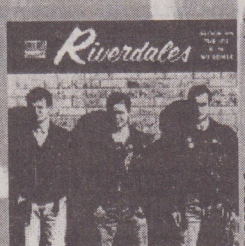

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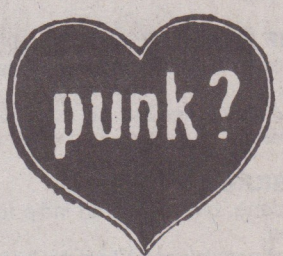

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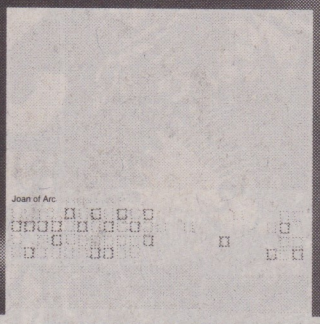

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4 Chicago, IL
5 Chicago, IL--Fireside Bowl w/ Showcase Showdown and Agent Orange
6 Green Bay, WI--Concert Cafe w/ Huevus Ranceros and Gaza Strippers
7 Surprise!
8 Duluth, MN
9 Madison, WI
10 Madison, WI--Mango Grill w/ Pinkie
11 St. Cloud, MN--Java Joint w/ Quincy Punx and The Trans Ams
12 Fargo, ND--house show w/ The Trans Ams
14 Bozeman, MT w/ The Automatics and The Nobodys
15 Great Falls, MT The Blockheadds, The Automatics, and The Nobodys
16 Missoula, MT--Jay's Upstairs w/ The Automatics and The Nobodys
17 Spokane, WA--Ichabods w/ The Automatics and The Nobodys
18 Seattle, WA--Crocodile w/ Steel Wool and Bloodloss
19 Bellingham, WA--3-B w/ Steel Wool and Bloodloss
20 Portland, OR--E.J.'s w/ Cold Cocked
21 Eugene, OR--John Henry's
23 San Francisco, CA--The Chameleon w/ Liverpolish
24 Sacramento, CA--Old Ironsides
25 San Francisco, CA--Kommotion (all ages)
26 Berkeley, CA--924 Gilman St. w/ The Dropkick Murphys and The Swinging Utters
27 North Hollywood, CA--Bar Deluxe w/ The B-Movie Rats and The Countdowns
28 Santa Ana, CA--Koo's Cafe (all ages)
29 Los Angeles, CA--Headline Records w/ The Smocks (all ages)
30 San Diego, CA--The Casbash
31 Long Beach, CA--The Clipper

August
2 Denver, CO--15th Street w/ The LaDonnas
3 Boulder, CO--house show
4 Denver, CO
6 Kansas City, KS--Davey's
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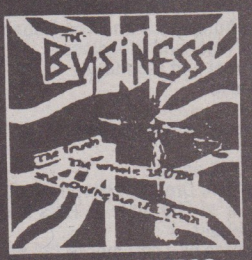

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24 Little Rock AK
25 Tupelo Miss
26 Atlanta
28 Charlotte, NC
29 Chapel Hill, NC
30 Baltimore PA
31 Phili. PA
JUNE
EUROPE
4th London, UK
5th Brighton, UK
6th Nottingham, UK
7th Leeds, UK
9thRouen France
13th Essen, Germany
14th Stuttgart, Germany
15th Freiberghtaly
18th Turin, Italy
19th Frankfurt, Germany
20th Berlin, Germany
22nd Poznan, Poland
23rd Prague, Poland
26th Ljubljana, Sloveni
27th Kocevje, Slovenia
28th Milan, Italy
29th Genoa, Italy
30th Naple, Italy

USA - JULY
5th NY,NY
6th Allentown PA
7th Pittsburg, PA
8th Columbus, OH
9th Indianapolis, IN
10th Chicago, IL
12th Greenbay
13th Minneapolis
14th De Moines
15th Lincoln NB
16thb North Platt NB
17th Denver, Co
SEPTEMBER
4th Flagstaff
5th Vegas
6th LA
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10th Eureka
11th Eugene
12th Portland
13th -Seattle
JAPAN
Sept 16th -30th

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New Scared of Chaka single "Automatic" in May!

Remember these dates are very tentative! Check the eMpTy website (www.empty-records.com) for updates!

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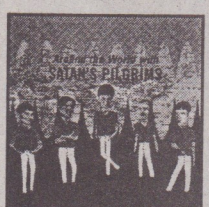

Satan's Pilgrims - Around ... LP/CD

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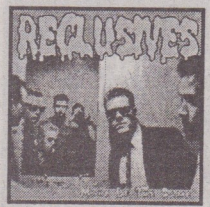
Scared Of Chaka - Masonic Youth LP



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I NEED: The original insert that came with the 1st pressing of the Misfits - Evilive 7" (numbered edition). Please do not try to fool me 'cause I've got an original one to compare it to, so rip offs need not apply. Will pay up to $50 for a mint insert. Contact: Cole, 1250 Woodmere Rd., Pottstown, PA 19464.

SALE: trade/ buy HC/punk records great list with Septic Death, RFTC, Larm, BGK, Suicidal, Cavity, Bacteria Sour 7", Misfits, 16, Token Entry, Septic Death/ Rocket From the Crypt split 7", send 2xIRC or 2 US $ for a complete list. Axel Herrmann, Gelsentircher Str.27, 13583 Berlin, Germany.

WANTED: APPLE Maggot Quarantine Area - "Cats are Neat" 7", Butthole Surfers - "Caso Raro"lp - "Blind Eye See's All Video" + "American Woman" 5", Dr. Know - "Plug in Jesus" lp + "Best of" lp. Will pay well for these. Chad/ 32 Mercury/ Richland, WA 99352

NEED RELIABLE VOIVOD freaks to trade live concerts / rehersals / album rough mixes ("War + Pain", "Killing Technology", "Dimension Hatross", "Nothing Face", "Angel Rat" + "Outer Limits"). Quebec / Ontario "Angel Rat" shows needed! Send lists: Terrance, 3115 Overcross Dr., Houston, TX 77045-3648 USA

PUNK RECORD SALE I am selling my whole record collection. Old, new, rare & popular 12"s, 7"s, 10"s, CDs, tapes, t-shirts & books. Punk, hardcore, oi, metal, ska and industrial. Selling to best offers. Send SASE to PO Box 422965, San Francisco, CA 94142-2965 for list or call 415 621-9889

I'M LOOKING FOR some scum punk records from: G.G. Allin, Turbonegro, Antiseen, StierKampf etc. I'm also interest-ed in Japan oi stuff like Shuffle 7", T.J.Maxx 7", VA- Come alone to the Holy Night Skin-heads CD etc. Write or fax to: M.Myers/ Mulheimerstr. 336/ 46045 Oberhausen/ Germany/ Fax: +49(0)208 876733

WANTED: G.G. ALLIN- "Dirty Love Songs" poster and the video w/ the fruneral, interviews w/ teachers and friends from high school, etc. (can't remember the name of the video) also- Wayne County "Man enough to be a Woman" LP. Will pay good money for these treasures! Natasha Kay/ 3806 Billman St./ San Diego, CA 92115

SERIOUS COLLECTORS of punk, wave, garage, underground 1975-85, Stoopid Records now open 6546 Hollywood Blvd. #212, Hollywood, Ca 90028. 12:00-8:00 mon-sat. Bring trade. Call for mailorder 213-467-6990 or send detailed wants.

DATA RECORDS, the old-school punk mailorder specialists, are now on the internet! Our full catalog of new and rare vinyl and cds can be found at http://ourworld.compuserve.com/ homepages/sarah_harris/ There's a free prize draw too!

HELP ME OUT. I will pay top dollar for these items: Fartz "Because this Fucking World Stinks" 7"ep; Shitlickers "Cracked Cop Skulls 7" ep, and Germs (GI) 12"lp. Also interested in DRI, Birthday Party, MDC, early Dischord 7"s , etc. Write me at: Krispyn Joelyay/ 3114 School St./ Des Moines, Iowa 50311

REECHY, REECHY, Reechy! If you like good, loud punk rock (a la Black Flag, Minor Threat, The Misfits) then you should like Reechy's new demo tape! If you want to feel the experience, then send three dollars to: Jared Hunt/ POBox 264/ Woodstown, NJ 08098

SAVE MONEY U.S. The best prices for import grind, crust, noise, punk h.c. 7"s. $4 for one, $7 for two, $10 for three and $3 for each additional. Send a stamp for the import list to: Vicious Interference c/o M. Castro/ POBox 2331/ Land O Lakes, FL 34639-2331 USA

WANTED: MRR back issues from #0 (July '82) through #139 (Dec. '94). BYOFL's #1 + #2, also Flipsides, other stuff? Send list and prices to: Mark/ 1888 Villa Rd./ Birmingham, MI 48009-6561

2,000 + RECORDS for possible trades. I have no list. Send your want lists to me. I'm looking for: Detention "Dead Rock n' Rollers" 7"; Nabat "Un Altro Giorni" lp; Anti Cimax "Anarkists Attack" 7'; Bad Brains 1st 7" w/ oversized ps; Freeze "I Hate Tourists" 7" w/ ps; Red Alert "Border Guards" 7"; Heart Attack "God is Dead" 7" with 2 inserts. If you have these listed contact me. Jason/ POBox 2223/ Lynnwood, WA 98036 USA. Phone # (206) 774-6229, call after 6pm PST. I will pay $ for these records, too!

WANTED: OLD EXCEL+ BWF videos, shirts, etc. (No Mercy, ST also), AF Victim.lp Gatefold, Last Rights 7" (w/ Hitler sleeve), Big City comp. 7"s, Mentors shirts, NY Hardest comp. (4x7" vinyl), Slapshot and Slayer shirts also. DVL/ 105 Oakland Ave./ Capitola, CA 95010-3439

CRASS SONGS! Rape crisis benefit compilation 2xlp ($20) or 90 minute cassette ($10) featuring inventive cover versions of Crass classics by Oi Polloi, Citizen Fish, Blyth Power (ex-Mob), Influx (ex-Flux), The Apostles, Wat Tyler, Decadence Within, M.D.M., Obscene Females, Radio Schizo..27 tracks, approved by Crass themselves! Hidden $ to: Ruptured Ambitions/ Old Forge Cottage/ Rushford, Lamerton/ Tavistock, Devon PL19 8RY England

RUPTERED AMBITIONS new 36-page mail order catalog. Over 250 full reviews! Vinyl, tapes, t-shirts, (cruelty-free) hair dye, zines, cd's, subversive literature & much more! Specialists in Oi Polloi, Crass, Subhumans, The Varukers, Fleas & Lice, The Bus Station Loonies, Riot/ Clone etc. Please send $2 or 2xIRC to: Ruptured Ambitions/ Old Forge Cottage/ Rushford, Lamerton/ Tavistock, Devon PL19 8RY England

NO SANCTUARY K7 Radio 90 minute shows available on cassette! Bands in session, new releases, reviews, interviews, adverts, competitions, underground info, tour news, punk gossip & all the latest scandal in the DIY scene! $6 for 1 x C-90 edition or $27 for a 6 issue subscription. Hidden cash to: NSK7/ Ruptured Ambitions/ Old Forge Cottage/ Rushford, Lamerton/ Tavistock, Devon PL19 8RY England

SUBHUMANS SKULL t-shirts ($14), Oi Polloi "Guilty" ep ($5), hair dyes (all colours, $8 each), Rudimentary Peni "Death Church" lp ($13), "Punks, Skins & Herberts" lp ($11), Oi Polloi "Total Anarchoi" cd, The Varukers "Bollox" cd ($18 each), The Bus Station Loonies cassette ($5). Ruptured Ambitions/ Old Forge Cottage/ Rushford, Lamerton/ Tavistock, Devon PL19 8RY England. ($2 for 36 page catalog)

POLY BAGS - 7" 3 mils. 100 - $5, 500 - $16, 1000 - $26. 12" 4 mils. 50 - $6, 100 - $11, 500 - $50. Cash or money order to Chris Cabay, 429 Circle Ave., Forest Park, IL 60130. (708)366-3477. I like to trade for crust/ grind/ anarcho-punk records. Give me a call or send a sample/ offer.

TACOMA. 17 Y/O VEGAN. Been here a year and haven't found anyone who shares my views or interests. Likes: powerviolence, grind, crust, & HC, esp. Japanese stuff. Looking for correspondence world wide and people in Tacoma who want to start a band (bass). Male or female, no racists. Jeff Rader, 1887 Overview NE, Tacoma, WA 98422 U$A

MAXIMUMROCKNROLL music classifieds

TRADE: CLEANSE..comp. (blue), Infest lp + 7" (w/ poster etc..), Soia lp (clear), 100's more lps, 7", and hell of shirts for trade/ sale. Send sase or list of vinyl, videos, and shirts. Also, Revelation/ Positive Force test presses. DVL/ 105 Oakland Ave./ Capitola, CA 95010-3439

THE OUTHOUSE in Lawrence Kansas! I'm making a documentary of this historical landmark. I'm looking for video tapes of old shows and new shows. If you have played there or have a story to tell let me know about it! Heath Alien, 522 S. William St., Columbia, MO 65201, (573) 449-5417 write for a price list of shows and the documentary.

RARE HARDCORE SINGLES: Minor Threat-both ep's / S.O.A. - "No Policy" / The Fix - "Jans Room" / Necros- "9 song ep" / Meatmen -"Crippled Children Suck" / Misfits - "Halloween" / Misfits - "Bullet". Each record $75.00; write to reserve. Or send one dollar for full list of hard-to-get punk collectibles: Lodge, PO Box 7896, Ann Arbor, MI 48107.

WHY NOT READ THIS? We have some international compilation tapes full of unknown but great bands for $3pp. Also some records from everywhere. Cheap cause no-profit. Stamp for list. Broken Ear-PO Box 660397-Sacramento, CA 95866-0397-USA.

MISFITS III/RAMONES II/Social D/ Punk guitar tab/vocal books. $7 each. Send cash or payable to cash: Dee, 2773 Riverside, Somerset, MA 02726.

RARE PUNK RECORDS, cd's, tapes, stickers, buttons, patches, shirts and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat and Thousands more! For a huge 45 page catalog send $1.00 to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Call for updates at: (909) 483-2979. "Dr. Strange has your punk rock fix!"

DEATH/BLACK METAL WANTED: Hellhammer-Satanic Rites + Triumph of Death both Lp+pic discs, Necrofargo-Beastial War Lp, Celtic Frost-Emporr's Return + Morbid Tales pic disc, The Unsane-Inverted Crosses Lp, Schizo-Main Frame C. Lp+2nd Lp, Venom-Black Metal pic disc, Morbid Angel-Blessed 3x7" box set, Mercyful Fate-Black Masses 12"+S/T Lp, Nihilist-Radiation Sickness 7", any records from: Genicidio, Holocausto, Vodu, Korzus, Flames. I will buy or trade. Write: Sergio M./427 Jemez Rd./ Santa Fe, NM 87501/USA

BAND PHOTOS, PICS WANTED: Need early photos, pictures, interveiws, flyers, videos, etc. from Deep Wound, Negative FX, Siege, Impact Unit, CFA, Desecration (Arizona HC via 86), Death Sentance(Austr-ian HC via 85), pre 1987 material from Hellhammer, Celtic Frost, Sodom, Destruction. Write with what you have. I will buy/trade. Sergio M./427 Jemez Rd./Santa Fe, NM 87501/USA

MCRACKINS/PEST SPLIT 7" still available from Marigold Records. $3.50 ppd. Also Dahlia Seed/Team Dresch/Shove/F-80 7" comp. $3.50 ppd add $1.50 world. Checks to Steve Beach. Marigold Records, 241 James St., Mt. Ephraim NJ 08059.

SELLING A COUPLE of hundred of my records. Some rare, some not. Lots of cheap 7"'s! Send 55 cents postage (or a couple of irc's)to: Dave S. PO Box 5418, Saginaw, MI 48603. Including: GG, Dwarves, Mudhoney, Butthole Surfers, Stikky, etc.

FLYER COLLECTORS: packet of 20 assorted flyers from 1981-1982, midwest hardcore shows (Necros, NA, Meatmen, etc.) only $10.00 ppd. to Lodge, PO Box 7896, Ann Arbor, MI 48107.

RAW PERUVIAN HC. Split tape with: Dios Hastio and Materia, it comes with booklet and info. Available for $5 ppd, everywhere. Contact to: Jose M., PO Box 4370 , Lima 1, Peru.

"POOP MIXED WITH PEE" skatepark benefit compilation cd. Bands include Diesel Boy, Less Than Jake, Sicko, Gob, Rhythm Collision, Moral Crux, and more. 17 good songs for a good cause for only $10 US(world add some) Thank you.

ORIGINAL DEMOS for sale! SOIA, Sheer Terror, YDL, Violent Children, Turning Point, Darkside, Citizen's Arrest, Free Will, Fit Of Anger, SFA, Stand Proud, Under Pressure, Resistance, In Your Face, Meat Shits, Make an offer - Ralph Centra, 1477 Bay Ridge Ave. Brooklyn, NY, 11219.

VIDEOS! VIDEOS! VIDEOS! Free transferring to any world system. Over 3500 quality shows, rare old and hard ti find new stuff. Punk, hardcore, movies, documentaries, ska, alternative. Send 55¢ SASE or $1 for big list. Fast reliable service, priority shipping. Call or write or e-mail: Peter DeMattia, 8 Haddon Road, Hewett, NJ 07421-2329, USA. Phone: (201)853-4420. E-Mail: peterd@warwick.net

FINNISH PUNK/HC/NEW WAVE for sale. Briard, Terveet Kadet, Noll Nolla Nolla, Killaa Kestaa, Appendix, Hanoi Rocks, Riistetyt, Lama, KTMK, etc. Send $1 IRC for list. Jari Lahdenmaki, Raikurinne 2 C 34, FIN-01620 Vantaa, Finland.

WANTED: Anything by Curve! 7"s, 12"s, bootleg audio and video, posters, flyers, photos, etc. I love Curve! Please write with sale/trade information ASAP. AJP, PO Box 34000, San Antonio, TX 78265-34000.

LEATHERFACE: LOOKING FOR Leatherface cds. Anybody into them, Doctor Bison, Sensefeild, China Drum, Broccoli, Therapy?, Pegboy, Arcwelder, Compulsion, Guns n' Wankers, Silverfish, Catherine Wheel, Sugar write to: Brian VandePutte, 1004 Dan St., Akron, OH 44310

MOHINDER-THE MISSION, UOA/Born Against, Joan of Arc, Chachi on Acid/Joltergeist, Great Unravelling, Native Nod-Bread, 1.6 Band/Rorschach, $3 ppd each, $5 rest of the world. For a complete catalog send SASE to Vomitorium/POB 457/RB, CA 90277

CONSENUS REALITY: DIY label wants to trade records, tapes, and patches with you! Write for full list: 1951 W. Burnside/ Number 1654/ Portland, OR 97209 USA

I'M LOOKING FOR reliable contacts for tape/ record/zine/info trading from the following countries: ex-USSR countries, Korea, China, Thailand, North and South Africa, and South America. Kelly/ Consensus Reality Records/ 1951 W. Burnside #1654/ Portland, OR 97209 USA

DETESTATION- "Unheard Cries" demo. 30 minutes of raging Portland hardcore with female vocals. Sacrilege meets Anti-Cimex meets Resist. $3.00 post paid U.S., $4 world. 1951 W. Burnside #1654/ Portland, OR 97209 USA

"SAYIN" BYE, BYE to Label Slavery" 32 song, 15 band, punk rock compilation cd. Featuring: Bomb Squadron, Youth Gone Mad, Banner of Hope & more. $5.00 (postage paid). Payable to Cedric Crouch c/o Spine Punch Distro/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

WANTED - DUBBED cassettes of: Queers, Screw 32, Suicide Machines, Wedley Willis, Black Flag, Rollins, Man or Astroman?, GG Allin, Pennywise, Gas Huffer, and surf punk bands. Wade Spryncaynatyk/ 220 Western Skies SE #110/ Albuquerque, NM 87123 (505) 271-6488

WANTS: MISFITS all originals 7"s, Ratus - 1st 7", Terveet Kadet - 1st & 2nd 7"s, Wretched/ Indigesti Split 7", Bristles "Don't Give Up" 7", EU's Arse 7", Shock - This Generation 7", etc. + Finnish & Swedish & Italian hc and punk old records, sell or trade. I have Stalin, Kuro, Death Side, Deadless Muss, etc. Send to: Keiichi Hasegawa/ 1506-23 Soubudaidanchi/ Sagamihara- City, Kanagawa, 228 Japan

JOIN THE SE(C)T. "$jab!" the debut cd-demo by the insufferable Bloodfish. Over 21 minutes of blistering existential abrasion! "Indy - Pentance" special only $6 cash to: Bryan Mehr c/o Crakt Disc/ 448 S. 500 E. #C/ Salt Lick City, Utah 84102

FOR TRADE...STALIN - Dendoukokeshi flexi; Stalin - Stalinism 7"ep; Comes - No Side lp; Lip Cream - Lonely Rock 7"ep; Lip Cream- Night Rider more than Fight" 7"ep; Confuse - Flexi 7"ep; Shuffle - flexi 7"ep; V.A. - Oi! of Japan lp (original); V.A. - Japanese Movement 12"ep; Gism, Gauze, Zouo, Cobra, Gai, Kuro and many more Japanese stuff!! Please send me your want/trade/sale list and offer! I want to trade with you. I want to buy your sale stuff. I'm looking for rare world punk/hc (77-84). Write to: Yoshiaki Nagano/ 3-29-5 - 103, Daita/ Setagaya-Ku, Tokyo 155, Japan

BOOTLEGS $5 EACH: Smashing Pumpkins "Do the Riot Thing", Jesus + Mary Chain "Lollapalloza 92", NoFX "London 94", Pavement "Stray Slack", Offspring "Dallas 94", Pavement "Red Asphalt", Sonic Youth "Central Park, July 4/92", NoFX and Bad Religion, Frank Blank "2/22/91", Pixies 4/14/88, Pixies "Chicago 8/10/89", Velvet Underground "Max's 1970", Velvet Underground 3/15/89. Please enclose $1 shipping and handling, willing to trade for other bootlegs. Ryan Williamson/ 4822A Varsity Drive N.W./ Calgary, Alberta Canada T3A1A3

VENDETTA RECORDS is looking for HC/ Punk/ Oi! and Crust bands for future and current 7" & 12" releases. Send me your demos, you get 200 copies if I like your shit! Vendetta Records, 1907 Glenbrook, Windsor, ON, N8W 5K3, Canada.

PAY $40-60 FOR old sXe shirts- C.O.S./ blue or green, Y.O.T.-fist/wishingwell, Bold-Join the Fight, Project X/black, etc. Offers to: Roman Krebs, Thelemann Str. 15, 34454 Arolsen, Germany

MAXIMUMROCKNROLL music classifieds

WANT FREEZE-TOURISTS, Authorities 7", old Big Boys, Teen Idles, Stains 7", Kraut 7"s, Nitwitz 7", some more. Have Germs forming orig., Deep Wound 7", Minor Threat eyes, Blitzkrieg 7", Napalm 7", lots more. No selling! No rip offs! Send your lists to:Erich Keller, Reismuhleweg 82, 8409 Hegi, Switzerland (sucks). Would like to go see my friends from back then this summer - please write if you see this!

POOR DUMB BASTARDS 14 song cd. Booze driven slease to please from Texas's reigning kings of trash punk. $10 ppd (u.s.), $12 (world). Cash, check, money order to Robert Walters, P.O.Box 474, Baytown, Texas 77522-0474.

SHOWS & DEMOS FOR SALE/trade- AFI, Anti-Flag, Blatz, Blackfork, Citizen Fish, Crass, Criminals, Crimpshire, Dead & Gone, Downfall, Fields of Shit, Fifteen, Filth, Hellbillys, Jawbreaker, MTX, NoFX, Oi Polloi, OpIV, Queers, Rancid, Redemption 87 Screw 32, Siren, Soup, Spazz, Stratford Mercenaries, Tilt and more. $5 ppd- 40 5th Ave./SF, CA 94118 emondryc@lick.pvt.k12. ca.us. Stamp or list gets my list.

FRANTICLY SEARCHING FOR THE "Son of Bllleeeaaauuurrrggghhh!" 7" on Slap a Ham. Also looking for Go!, Citizen Arrest, Stikky, and any of your old Grind, Thrash, Power Violence, and harcore records. And early Spazz. DxPx/15601 Orchid Dr./ South Holland, IL 60473. No trades!!!

MEGA-RARE KILLED BY DEATH punk & hardcore set sale. Hundreds of rare original 7"s and LPs: Breakouts, The Freeze, Genral Foodz, Germs, La Peste, Really Red, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

GLOBAL REFLIEF 97 Aghathocles, Misery, Distraught, Nine Shocks Terror, Code 13, Disagree, El Dopa, Pretensious Assholes, Civil Disobidience, Maneurysm, Larvae, Servitude, Praparation-H, Dreadnought, Dregs, Project A, Victims of Horror, Efil, Spider Cunts, Left in Ruins, Necro Lust, Asinine Solution, Bitchslap, Urbn Dk, Oppressed Logic, Ingravescent Torture, Pen...plus tables, free camping and a fread show! Erik, 715 W. Willow St. Chippewa Falls, WI 54729

MISFITS, DANZIG and Suicidal Tendencies vinyl, tons of other stuff also, some autographed, send address (SASE appreciated) for huge list: Thomas Oakes, 1957 Blairmore Road, Lexington, KY 40502.

CRASS, CONFLICT, OI POLLOI, Riistetyt, Poison Girls, The Apostles, Academy 23, Zoundz, The Mob, Civilised Society, Rudimentary Peni, Icons of Filth, Hiatus, Deprived, Dan, Chaos UK, Subhumans, Antisect, Liberty and hundreds more in our catalog of studio and live cassettes. Good quality with nice packaging. Send $2: BBP, 3, Read Street, Swindon, Wiltshire, SN1 5HJ. For our catalog.

PUNK/ HC/ CRUST bands wanted for 90 minute cassette comp. Send some songs and information on your band. You will get a copy when it's finished. Issue #2 of Nowhere Fast Newsletter is out, send a stamp. Joe, HC1 Box 147, Marcell, MN 56657

SET SALE/TRADE (see below); (All original mint/near mint) 16 "Curves That Kick" 10", Capitalist Casualties "Art of Ballistics" 7", Cry Now-Cry Later Vols. 1-3, M.I.T.B. - "Power of Hash" 7"- "Sum of the Men" LP-Crossed Out Split 7"-Bizarre Uproar (2nd) Split 7", Rorscach/Neanderthal split 7", Disrupt/Destroy! Split 7", Capitalist Casualties "Disassembly..." LP, F.U.'s "Kill for Christ" LP, Spazz "Dwarf Jester Rising"LP , Go!- Only Sheep..." 7", "There is no man" 7"- Why Suffer 7", Pestilence "Box Set" (no 5"), Havohej "Black Perversion" LP, Drop Dead/Crossed Out split 5", Hatchetface "Vol. II" LP, Avail "satiate" LP, Shelter "In Defense.." 7", Endpoint "Idiots" 7" (See below for address/my wants) Wants; Old issues of the East West Journal, Books/magazines on Green Anarchism, Chi Gong, Tai Chi, Aikido, Macrobiotics, Herbs/Tonics, Indigenous Struggles, Luddites, Cooperative/Collectives, Etc.-"The Alf is Watching You" Comp LP, Tchkung! material/ recordings, access to quality supplements (Solgar, East Earth Herb Company), quality Negative Ion Generators. Anthony W., P.O.Box 1447, Merrimack, NH 03054-1447.

PUNK VINYL- 90% used stuff. UK/US '77, UK '82, early 80s US harcore, Oi! originals, anarcho-punk. From $1 to $105. I also have some ska from Studio One to current, as well as harcore and straight edge. 700+ items, fast service and fair prices. Send 1 stamp to Chet Knight/P.O. Box 2568/ Decatur, GA 30031

THE CHITZ have an eleven-song lp out now!!! Under-two-minute songs of crude fast-paced punk/hardcore, now would I lie to you? lp available for 10 dollars to: Richard Lafortune, PO Box 34029, Scotia Square RPO, Halifax, NS, B3J 3S1 Canada

GO-GO RAYS "Great Ska-Punk Swindle" 7"; My 3 Scum "Ridin" 7"; X-Whites "Tired of the Same Old Shit" 7". $3 USA $4world. Eerie Records/ 2408 Peach St./ Eerie, PA 16502. (814)456-6852. Stores distro thru Get Hip Distro.

DEAD IMAGE (NZ) 10 song lp black vinyl, 100 copies only, 4 songs from classic '84 recorded 7" + 6 live and raw from '84. Ex-Henchman. Tough MC5 Henchmen punk sound. 1 copy airmail to U.S. $18 U.S. $$; 2x $28; 3x $42. Europe add 20%. Economy airless 20% off above. Simon Kay/ 36 Barlow Place/ Birkenhead, Auckland 9, New Zealand. e-mail - sod@ihug.co.nz

"HEPPED UP ON Goofballs", the new Piss Shivers cd is out now! 8 punk rocking gems for a mere $5.00 (ppd). Includes the hits: "Anarchy Baby" & "Nice Shoes, Let's Fuck". Payable to: Cedric Crouch/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

TOTALLIES "DRUNK OVER YOU" Out now! Also available The Curbs "In The Dark" and "Slacker" 7"s. $3 each ppd. Send stamp for Braindart Records new catalog and stickers. I moved! New address: Aaron, 281 Laurel Dr., Felton, CA 95018.

SAY GOODBYE TO NORMALCY! Gris-wold, Belfast's hottest new vendhirs of high octane punk rock'n'roll are here! Debut slab o' vinyl available now, namely a fine split EP with Scottish postcore merchants Chicane- 2 bands,4 songs,7 crazy inches of stormin' punk action-yours for a mere $5.00 or 2.50(pounds) postpaid from: Griswold/ PO Box 362/ Belfast BT7 1AY/ N. Ireland, U.K.

CANADIAN PUNK VIDEO! Punk '76-'79 Much Music 1992 feature, rare '78 Crash and Burn film, The Last Pogo documentary, more! 120 min. TDK-EHG $20 money order Jim Russo/ 7314 Rockwell #2 / Phila., PA 19111. NTSC American video format only!

FREE PORN!! no, but a free catalog. The Dead End Kids CD is out, the No Fraud and Crumbs split CD is coming out, something by D.U.I. and a comp. with Rhythm Collision, Link 80 and many more. Free catalog if you mention MRR or send a stamp and get a catalog, patches, stickers: Kevin Allesee Records / PO Box 2510 / Pt. Charlotte, FL 33949

RAMONES VIDEO COMPilation #2 Musikladen 1978, Whistle Test/Top of the Pops appearances, European tv clips, Brazilian tv tour feature, Furia Metal 1994. 120 min. TDK-EHG $20 money order. Jim Russo/ 7314 Rockwell #2/ Phila., PA 19111 Catalog: 2 stamps.

SERIOUS TAPE TRADERS- I have a list of my 700+ entry collection that I am interested in trading good sounding dubbed tapes of; for non- U.S. punk/emo/hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particularly interested in UK and Australian bands but will trade worldwide if you can deal with english-only commun-ication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and again I'm looking for good quality dubbs. If interested write me at: Trader Chris/ 21 Weybridge Ct./Edwardsville, IN 62025/USA

HOMESLICE PRODUCTIONS looking for punk/surf/ska bands for the soundtrack of upcoming skate videos. Send music to: 665 Fell St./ San Francisco, CA 94102. Also send skate - surf - snowboard or crazy footage donations, tapes will be returned.

IGGY FANS! Listen up! I have great fuckin quality copies of Iggy live in Germany 1996. Full show and great sound and video. $20 to: Dave J. Ferreira / 21828 Westfield Ave./ Hayward, CA 94541 Allow 2 weeks.

NOW AVAILIABLE: "I'm too old to SK8" comp. 60 minutes of great toons, plus booklet. Check out some of these underground bands! Send $4 to: Teardrop Toons c/o Marc / PO Box 57/ Alpena, SD 57312

NEED BANDS for Teardrop Toons next new up and coming comp. Send music (cassettes only please), lyrics, photos, band info, etc. to: Teardrop Toons c/o Marc / PO Box 57/ Alpena, SD 57312/USA

SOUND IDEA DISTRIBUTION- 3000 titles from around the world. Send $1 US, $2 foreign for current catalog. Sound Idea/PO Box 3204/Brandon, FL 33509-3204 USA Call (813)653-2550. Stores: Get in touch for wholesale rates. And visit the Sound Ideas store in Brandon.

3000 PUNK AND HARDCORE TITLES in the sound idea catalog. Send $1 US or $2 foreign for current catalog. Bootleggers get in touch. Sound Idea Distrobution/PO Box 3204 /Brandon, FL 33509-3204 USA (813)653-2550 Stores: Call for wholesale rates.

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T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (no demos) Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204/ USA Call (813) 653-2550 Stores: call for whole-sale rates.

NEED DISTRO HELP? Send samples and working terms (no demos) If I am interested, you'll hear from me. Sound Idea Distro-bution / PO Box 3204 / Brandon, FL 33509-3204/USA Call (813)653-2550 Stores: call for wholesale rates.

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distrobution. If you can't trade send wholesale prices. Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204/USA Sound Idea store open now! Call (813)653-2550 Stores: call for wholesale rates.

FREE CRASS 7"'s: To anyone who wrote Nonsense Distro at Box 255. I did not receive your order. There was mix-up between me and the post office. If you have not received your order write back and tell me when/ what you ordered at 13216 Leech Dr., Sterling Hts, MI 48312

WANTED: Templars: Poor Knights 7", Vibram '94: Fight To Win 7", Anti-Heros: Election Day 7", Bruisers: Intimidation 7", Amencan Night 7"~ Cruisin' CD, "Oi! it's a World Invasion 2" CD, "Oi! This is Dynamite" CD, Lower Class Brats / Reducers 7", Brickwall United / Mission to Murder 7", Patriot: Crime of times 7", wnte: John Grieco / 10091 N. Ponderosa Dr./ Fresno, CA 93720 or call (209) 434-5912

VIDEOS! I have the shows you wanna see! Free transferring to any world system. Over 3500 quality shows, rare old and hard to find new stuff. Punk, hardcore, movies, documentaries, ska, alternative. Send 55c sase or $1 for big list. Fast reliable service. Call, write, e-mail: Peter DeMattia 8 Haddon Road Hewitt, N.J. 07421-2329 USA. Phone: (973) 853-4420 E-Mail: peterd@warwick.net

VIDEOS! I can't list them all here because there's over 3500 shows available! So call or write to see what I have. Free list by e-mail. Or send 55c sase or $1 for my big list by regular mail. Fast service! Industrial, Punk, Hardcore and more! Peter DeMattia 8 Haddon Road Hewitt, N.J. 07421-2329USA. Phone:(973)853-4420 E-Mail: peterd@warwick.net

SALE: Rare Punk, HC and related, from '75-'95; Old fanzines and political papers etc; And other items. Offers only-. SAE/IRC for list: 11 Lucerne Road, Brighton, East Sussex, BN1 6GH. England.

THROW DOWNS- West Coast tour this summer August 15th thru Sept. 1. We need help with shows in Northern California and Nevada. Call (206) 781 0553. Get our 10 song CD for a meager $8 ppd. Labels, we want to be on your comps. Get in touch. 8314 Greenwood N., suite102, Seattle, WA. 98103

2,000 + RECORDS for possible trades. I have no list. Send your want lists to me. I'm looking for: Detention - "Dead Rock n' Rollers" 7', Nabat - "Un Altro Giorni" lp, Anti Cimax - "Anarkists Attack" 7', Bad Brains - 1st 7' w/ oversized ps, Freeze - "I Hate Tourists" 7' w/ ps, Red Alert - "Border Guards" 7', Heart Attack - "God is Dead" 7' with 2 inserts. If you have these listed contact me. Jason/ POB 2223/ Lynnwood, WA 98036 USA. Phone # (206) 774-6229, call after 6pm pst. I will pay $ for these records, too!

GOSPEL TAPES sounds of Indpls., 25 dollars each. Contact: Anthony Russ, 1324 Bundsal Pky., Indpls., IN 46208.

MAXIMUMROCKNROLL classifieds

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to Ed Duckfield. Immediate response guaranteed for DIY punks! Ed, PO Box 157, West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under $13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or $10 money order to: PO Box 157, West Sayville, NY 11796

ARIZONA STATE UNIVERSITY 21 year old guy is going to ASU beginning fall '97 and would like to meet nice people, punk or otherwise, from school and nearby. Write and tell me how much fun it is out there, a response is guaranteed. Dak W./10920 Beech Creek Dr./Columbia, MD 21044

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to: Ed Duckfield. Immediate response guaranteed for DIY punks! Ed/ Po Box 157/ West Sayville, NY 11796

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STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA.

I'M TRYING TO open a store in my house. Bands, labels, zines, whoever, whatever, send your lists and terms and whatnot. Also looking for penpals and tape traders b/c it's lonely in the south. Take care! Jeremy/ 11470 Charrann/ Ft. Myers,FL 33908

PSYCHOTRONIC-TYPE FILMS, you want 'em, I got 'em! Over 10,000 of the best in horror, exploitation, bikers, druggie, JD, you name it, I probably got it. Collecting for 15 years, I strive for the best in quality and service. Always 2 movies per tape! Send 2.00 for huge catalog refundable w/ order to: Ed/ P.O.Box 506/ New London, CT 06320

BRAIN CLEANSER: a new zine for $1. Contains Anti-fascism, pro-feminism, Descendents interview, survey on the weirdest place you've ever masturbated, and lot's more all by Houstonians. Second issue should be out soon. Send one dollar or your own zine for a trade to: Michael Koshkin or Brain Cleanser/ 15314 LaMancha/ Houston, TX 77083

WHORE - HEY'S cd duplication. 1,000 3-color cd's $850. Complete packages including graphic design & booklet available. We're run by musicians for musicians. Ask for Whore-Hey. (812)331-8925 or e-mail: vivirecord@ aol.com

NEW MEXICO/ TEXAS anarcho-punks! We're moving to your area in the fall. Looking for nice folks who can help us out. What's it like down there? Write us! Jen and Sophie/ 45 Savin Hill Ave. #3/ Dorchester, MA 02125

SPAGHETTI DINNER AND DANCING fanzine number 9 has a personal story about traveling the northwest, seeing the devastation of the logging industry. Whale story from MRR's Mr. Mason, and a Missoula scene report. $1 ppd: Randy, PO Box 2536, Missoula, MT 59806.

WRITE ME: My name is Matt, and I'm 14. I like bands like 88 Fingers Louie, The Misfits, Minor Threat, Anti-Flag, The Vindictives and stuff like that. If your interested write me at: 15530 Rose Drive, S. Holland, IL 60473.

WILMINGTON NORTH CAROLINA! Guitarist (also willing to play bass) wants to start or join a fast, brutal hardcore band with intelligent lyrics. I'm into Infest, Voorhees, Dropdead, '82 HC, Japanese HC, Powerviolence, etc. In case it matters I'm 26 years old, libertarian and I drink beer. No flakes please! Write to: Mike Gifford, 2940 Oleander Dr. Apt. E-12, Wilmington, NC 28403, or call before 9pm. (910)762-3361 and leave a message.

NEW TO AREA, need contacts. Northeast USA, please write. Male, 20ish, into secrecy, suppressed knowledge, wreaking havoc. Will travel to hang out, especially with girls. Phreaks and musicians let's get together! Music Kid/ 18 Mark Circle/ Holden, MA 01520

MAXIMUMROCKNROLL classifieds

JACK AND JILL (off) needs you!! We need pix for our Boner Issue, so get on the stick and send us your stick! Also, jot down your wanking at work/ school/ wherever stories. Girls welcome, of course! Contributors receive their issue free. You are not alone! Back issues $6; boith for $10. Sign age. JJ(O), POB 624, Alameda, CA 94501.

PERPETUALLY SINGLE boy looking for anybody who finds intense political discussion and fighting for social change sexy. Must like old Napalm Death, Mob 47, traveling and long distance bike rides through the woods. Call or write Chris, Revolutionary Anarcho Punk Dating Service, 429 Circle Ave., Forest Park, IL 60130. (708)366-3477.

PUNK/SCHIZO LOOKING for kids to talk to. I love the punk rock and cigarette. Write or call Sarah Schroedl (that's me) 15091 Arcadia St. Canal Fulton, OH 44614 (330) 854-9210

FUCK THE POLICE baseball caps and beenies. Caps-black letters/bill on white. Beenies-white on black or black on white. $10 + $2 shipping to J. Johnson, P.O. Box 964, San Clemente, CA 92674.

LOOKING FOR PEOPLE to form band with. I'm into G.G., A.C., Gut, Deceased, Napalm Death, Dijoin, Psycho, Brutal Truth, etc. Also girls send crusty panties and nasty photos. Brian Keesler, 504 Line St., Easton, PA 18042.

I AM MOVING TO SPAIN for school in Sept.. Want correspondence with punks in Spain, into Capitalist Casualties, SPAZZ, B.G.K., M.D.C.. I need info on gigs, skiing, and festivals. Please write to Matt Daly, c/o Dr. Felix Menchacatorre, Escuela de Arqitectura at Universidad del Pais Vasco—Plaza de Onati,2—20009 San Sabastian, Gipuzkoa, Spain or in U.S. P.O.Box 129 Brwnsvl, C.A. 95919.

HELP! TWO English people travelling in the US from Sept. 97 (starting in New York then Washington DC) looking for places to crash/advice on where/where not to go/cool venues/festivals/bands on tour/friendly people to meet. Into punk, hc, grind, sxe, emo, etc. Please contact asap: - Mavis, PO Box 2804, Brighton, East Sussex, England BN2 2AU.

I'M MOVING TO BOSTON late this summer and would like to get in touch with people who live there. It'd be great if anybody would like to show me around, hang out, whatever. I'm really openminded, love to go to shows, and experience new and different things. I'm Megan and write me at 133 Palmerston Rd., Rochetstern NY 14618-1247.

18 YO SIMPSONS LOVIN' Clash worshipper wants pen-pals from everywhere! Clash, Exploited, UK punk, Oi, ska, lots more. Response guaranteed! Also, if you live in NY and wanna start a talent free band write me: Tricia, 107-38 128 Street, Richmond Hill, Queens, NY 11419.

TANGO T-SHIRTS: High quality shirts of bands like Pist, Mankind?, Drop Dead, Hellnation, Spazz, Aus-Rotten, Detestnation, Ulcer, Resist, Masskontrol, Monster X,Forced Expression and more. All shirts are done with band's permission. Cash only $8ppd in USA! Tango/P.O.Box 190/Wilsonville, AL 35186 USA

$1 GETS YOU a 60 word classified& a copy of the zine your ad first appears in. Each ad will be printed in 2 consecutive bi-monthly issues. For outside U.S. send $2. T.Yawn Adzine/POB 457/RB, CA 90277

PICTURES OF THE old Haymarket Memorial in Chicago sought. Any picture is a good picture, I don't care. Will respond to picture (or photocopy) donations with bountiful gifts of zines, comics and mailable stuff. Also, looking for anyone with any tradable music by A.M.Q.A. Timothy Hutchings/ POBox 206424/ New Haven, CT 06520

ARTIST FOR HIRE: just moved from PDX, OR. Looking to do album, CD, tape, comics and zine covers. Interseted, send 3 stamps for a promopack. Fair prices and I'm reli-able!! Shane-914 N. Palafox-Pensacola,FL 32501. Also, bands interested in playing my house please write!

STUCK IN A SMALL TOWN-stuck in a factory job mailing junk mail. Two isolated punx seek support and friendship and solidarity; also places all over the U.S. to crash/visit very soon. Is anyone out there?!! Jeff and Olivia/217 Main St. apt#6/Bidde-ford, ME 04005

SILK-SCREENING: Do you need t-shirts or patches made? Do you want it done inexpensively and DIY? Mail Tango your design and information regarding quanity and size of shirts or patches, ink and shirt color, and any other important information. Enclose a stamp for a reply of price quotes. Tango/P.O. Box 190/ Wilsonville, AL 35186 USA

LOOKING FOR PEOPLE in NM&/or CO to correspond with, thinking of moving out there next spring/summer. Into: hardcore, emo, punk, indie, food not bombs, earth first, playing music... esp. looking for punk people with kids (we have 1.5 yr. old boy) but would like to hear from anyone. Fred & Nux P.O. Box 457/ RB, CA 90277

FREINDLY PUNK ROCKER from Texas wanting to visit Australia, looking for someone in Australia to assist with a place to stay. Any help will be very appreciated. If you call me, I will accept the charges. Kevin Moseley/ 2009 Colquitt apt#15/Houston,TX 77098/ (713)529-1859

STAY ALL OVER THE WORLD for free The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA.

PATCHES AND SHIRTS: $1: Suicide Machines, Blatz, Teengenerate, Oxymoron. $1.25: OpIv, Swingin Utters, Descendents, Pink Lincolns, DK, SW, Misfits, Ramones, Specials, Naked Aggression, Blanks 77, Crass, Anti-Nowhere League. 1.50: Subhumans, Sham 69, Bikini Kill, Grimple, Citizen Fish, Buzzcocks, X-Ray Spex. T-shirts ($9): Subhumans, Ramones, Undertones. Send orders or a stamp for full "catalog" to: Second String Production, PO Box 50144, Knoxville, TN 37950-0144.

FREE BOOK CATALOGUE: punk, anar-chist, political, sex, conspiracy, DIY, fiction titles. Fill your head with good stuff. Marginal Mailorder/277 George St. N./Unit 102/Peterborough, ON. K9J 369/Canada or marginal@ptbo.igs.net

25 YEAR OLD New to Western Mass. Looking for mail to cure my boredom. Into: Tit Wrench, Big Black, Godflesh, Coil, Whitehouse, Merzbow, Noise, old industrial, some punk/hc. Also into odd movies, photography, Burroughs, Peter Sotos, Adam Parfrey, Boyd Rice, tape trades, would like pen pals from Western Mass/ New England, but will respond to all! Martin, 1440 Granby Rd., Chicopee, MA 01020.

CARA DE PICHAS! A bored Swede in Costa Rica looking for friends, labels, bands because I also run a zine. I take everything, especially hard 'n experimental stuff. David Linnros/ Ave 7, Calles 14y16/ 500N, 25E Cuerpo De Bomberos/ 3000-Heredia, Heredia/ Costa Rica

MEXICAN HARDCORE kicks ass! Hi I'm 16 years old and I'm into bands like: Madball, 25 ta Life, VOD, Integrity, COT. I'm interested in knowing other HC people and to have pen pals from around the globe. If you're interested in knowing about hardcore bands from my country write to: Luis A. Mendez, A.P. 1375, C.P. 64001, Monterrey, NL, Mexico.

TEXAS BEER Jesus Whiskey Pussy. Selected poems from the white trash garage. By world famous bad boy cowtown poet William Bryan Massey. Poems about cats in freezer, animal sex, beef jerky. $14 to: PO Box 2044, Ft. Worth, TX 76113.

DARK ENTRIES APOLOGIZES for the untimely manner of which our last issue was published. We sincerely apologize to those of you that actually got off your ass and sent stuff in. You truly are the unapathetic. Dark Entries is a network of communication and free expression. How-ever, we need more voices to contribute, so we can publish a full issue. So put your thoughts on paper and send them in. 6245 Alantic Ave. #134 Bell, CA 90201.

DARK ENTRIES is a pen pal network dedicated to printing classified ads, so punks can meet other punks, trade free shit, get free shit, poetry, or just basically voice their opinions. Send your classified ads (40 words or less), poetry, stories or commentary to: Dark Entries/ 6245 Alantic Ave. #134/ Bell, CA 90201

WET FRIG JUICE zine is now accepting contributions (photos, poems, letters, etc.) from gals and guys, about masturbation. We are also accepting contributions for our video zine as well. Send to: AJP/ PO Box 34000/ San Antonio, TX 78265-4000

DOES YOUR BAND SUCK? Wet Frig Juice zine wants your band's tapes, records, videos, photos and bios for our world's suckiest band contest. Prizes for placing! AJP/ PO Box 34000/ San Antonio, TX 78265-4000

NICE DENVER GIRL into Nobodys, FYP, Queers, Ramones!, psychobilly, Quincy Punx, Subhumans, cereal, video games, traveling. I have patches, records, ideas and various shit to trade with all you bored punk kids, so write me! Annie/ 2850 S.Yates/ Denver CO 80236

NEW MEXICO/ TEXAS anarcho-punks! We're moving to your area in the fall. Looking for nice folks who can help us out. What's it like down there? Write us! Jen and Sophie/ 45 Savin Hill Ave. #3/ Dorchester, MA 02125

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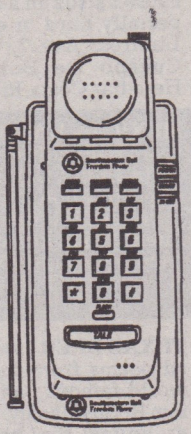

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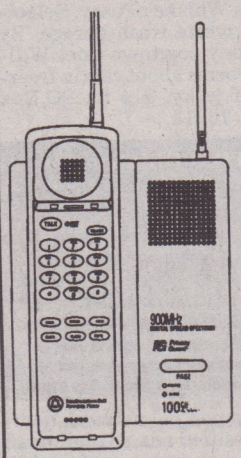

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DICK ARMY SIGNS TO A MAJOR LABEL. OTHERS TO FOLLOW?

NEW YORK (AP)- In a shocking move, **Dick Army**, New York City's premier punk rock band (not to be confused with the racist skinhead group from Va.) has agreed to release a **7" EP** on A Major Label, **AML Records**.

"We think it's the right move at the right time," said the group's guitarist Matt Army at a press conference held here yesterday at Manhattan's St. Mark's Hotel. "It looks as though this whole punk rock revival thing is about to blow over at any minute and we want to get our slice of the pie while we still can. The royalties from co-writing 'Betty Crocker Punk Rocker' just weren't paying the bills."

Many criticized the group long known for it's DIY ideals for signing to AML and in effect "selling out".

"Anybody who thinks I'm a sellout can kiss my fuckin' ass," said the group's bass player, Rob Noxious, at the poorly attended press conference. "If I'm a sellout how come I'm still living in my parent's basement? Answer me that fanboy!".

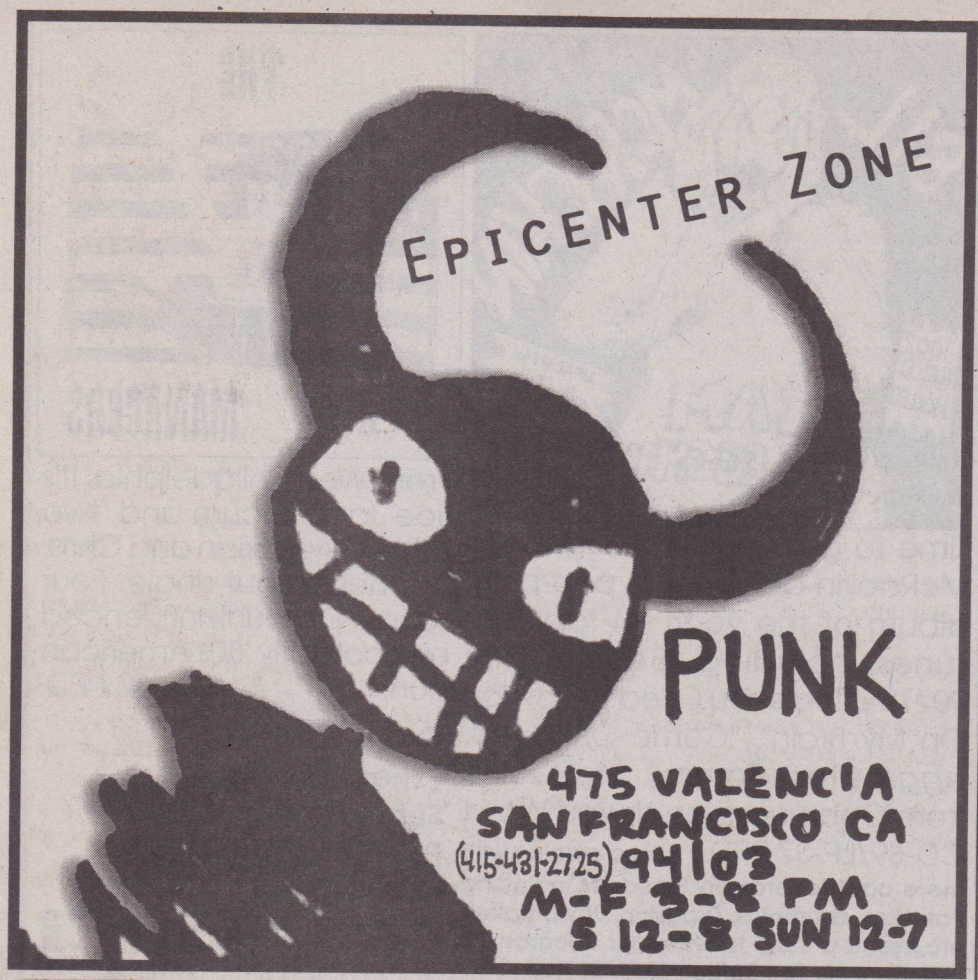
"Whohoo! I'm rich! Hit me! Yea," exclaimed Mikey "The Champ" Federline, the group's drummer and part time saxophonist, formerly of Man With Gun Lives Here. "I'm gonna get cable!"

Signing to AML is just another in a long list of controversies surrounding the group that include everything from public urination the complete destruction of CBGB's Gallery. Greg Ginn and SST records are already threatening to sue AML if they release the record with the proposed title "The First Four Beers".

"I think our fans will buy this record regardless of what label it's on," said Matt. "I guarantee you this record is going to make you punch your mother in the face and run away from home."

Dick Army's EP "The First Four Beers" is available for $3.00 pp in the U.S.

AML Records, PO Box 1503, NYC, NY 10009



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CAPTAIN 3 LEG-"Unreleased Crap" Cass. new 48 humorous noise attacks*$3.50
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NIGHT IN GALES-"Razor" 7"
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GONKULATOR/BLACK MASS OF ABSU- Split 7" (clear)black noise/sludge*$4.00

MORTEM-"demon tales" CD
vicious Deicide-like black death*$15.00
ANCIENT-"svartalvheim" CD (Norway) it's been re-done !! Diff. cover**$13.00
RUIDO DE ODIO/D.I.E.-Split 7"
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DROGHEDA-"Celebration of Violence" CS blasting grind death from OHIO*$4.00
DEMONIAC-"Stormblade" digi-pak CD
intense war metal / awesome *$13.00
"ORCHESTRATED CHAOS"-Comp CD
has:DYSPHORIA,SLAVESTATE,EXHUMED, UNEARTH,ABAZAGORATH...etc***$10.00
MARDUK-"Heaven Shall Burn" CD
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DARK FUNERAL-"Secrets Of Black" CD
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has SKINLESS,INHUMAN,DEADEN**$8.00
UNPURE-"Cold Land" CD
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AGATHOCLES-"Distrust" 7"
6 vicious crusty attacks**$5.00
AMESTIGON/ANGIZIA-Split CD
fantastic new Black metal*$16.00
BASTARD NOISE/GEROGERIGEGEGE- split 7" **all fucking noise**$5.00
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MORNING STAR- CD
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MESSE NOIR-Demo Cassette
excellent/hellish barrage(Ct)**$5.00
DASKRIMINAL-7"
total sludge-crust onslaught**$4.00
FALLEN CHRIST-"Abduction Ritual" CD
excellent death/dark attack**$12.00
MORNING STAR-7" (Finland)
Brutal as fuck black metal***$5.00
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split 7"/very limited/grind***$4.00
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atmospheric darkness/in stock**$5.00
PLUTOCRACY-"Dankstahz" 10"
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Satanic German blackness***$15.00

mrr's favorite band

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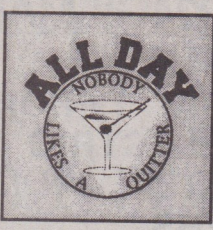

DRAIN BRAMAGED
"Happy Drunx"
15 song CD
Kings of O.C. drunk punk are back with their 2nd full length.

DAS KLOWN
"Sink Or Swim"
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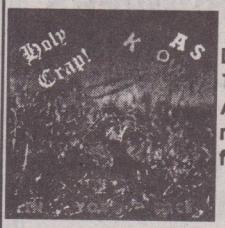
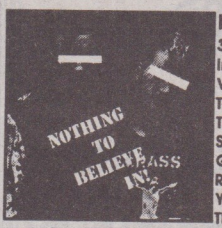
New stuff.
Full color cover art by Skully.



DAS KLOWN "Holy Crap!"
13 song CD/LP
All the killer stuff on one release. New Klown full length coming soon.

INSULT
"I Wanna Be A Burn Victim"
24 song CD
Hardcore!! Produced by SethPutnam of AC.



NOTHING TO BELIEVE IN
36 Bands/36 songs CD comp
Includes The Suspects, Insult, Voodoo Glow Skulls, Das Klown, The Process, All Day, Fury 66, The Fumes, Spunk, Vitamin L, Swoons, Drain Bramaged, PUS, Glue Gun, Blount, Horace Pinker, Rancid Hell Spawn, R. Collision, Youth Gone Mad, The Meatmen The Fixtures, Legitime Defonce, Youth In Asia, Monkhouse, Cruel & Unusual, Moral Crux, Naked Aggression, No Consent, Apocalypse Hoboken, Surgeon General's Warning, Shlumpf, Wrong Way Right, Perturbed, Media Blitz, riotgun. & Sanity Assassins.

These releases also available:

Bringing It Back comp 7" w/Ignite, Outspoken, Blackspot
All Day/Stomach split 7"
Dead Beat/Narsaak split 7"
He's Dead Jim "Pump No. 12" 7"
P.U.S. "A Life In Fear" 7"
In Crowd "Cargo b/w Helmet" 7"
Full Fledge Ledge "Vladamir" 7"
Egghead "Knock Off That Evil" 7"
The Fixtures "Screw The World" 7"
Blanks 77/Quincy Punx split 7"
All Day/Das Klown split 7"
Das Klown/Drain Bramaged split 7"
No Fraud "Babewatch" 7"
Coming soon - More Fixtures Baby!!

Distro by- Meanstreet, Revolver, DEI, Sound of CA, Choke, CargoUK, Rotz, Rhetoric, Soda Jerk, Lumberjack, Panx, Flight 13, KB,etc, etc.... Here's a Big "Fuck You" to SMASH.

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SAT 19-POISON IDEA, ELECTRIC FRANKENSTEIN, 8'N 1/4, DEFACE, ZBS

FRI 25-HUASPUNGO, PROPHETS OF MISERY

SAT 26- SWINGING UTTERS, DROP KICK MURPHYS, BINGE, THORAZINE, SPACE COOKIE

AUGUST-

FRI 01-THE HUMPERS, ONE MAN ARMY, WILLHAVEN, HINDSIGHT

SAT 02-HIS HERO IS GONE, BROTHER INFERIOR, NOOTHGRUSH

FRI 08- BLEED, CONVERGE, COALESCE, SHAHRAZAD

SAT 09-RECEIVERS, LETTERBOMBS

SAT 16-VANDALS, MXPX, OJO ROJO

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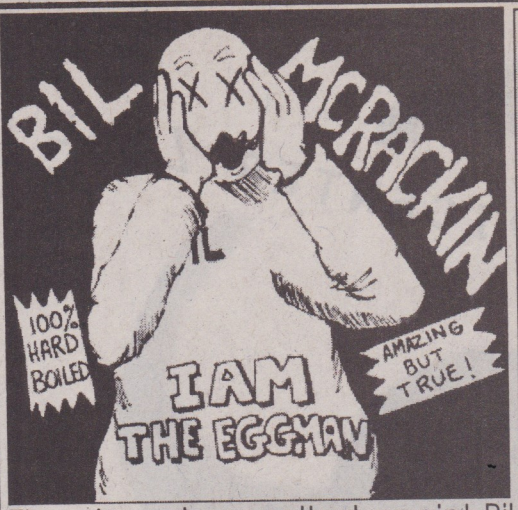
TUNE IN NEXT MONTH FOR THE ANSWER. OH YEAH, SEE YOU IN THE PIT WANKERS.



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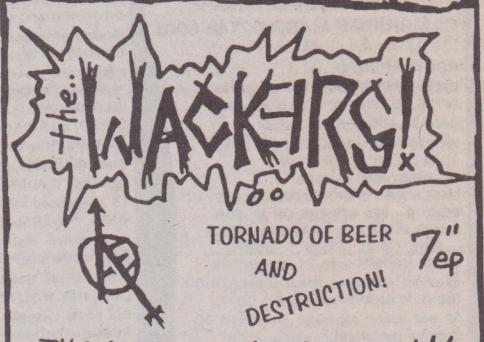

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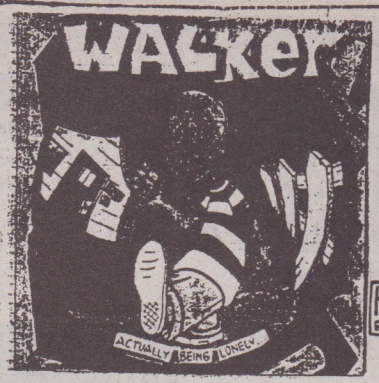

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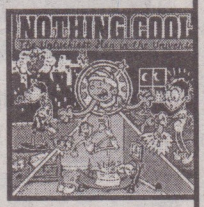

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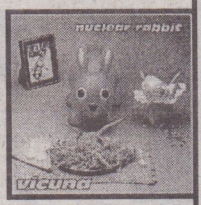

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AUG.16	Bend	#Some bar
AUG.17	Eureka	#help
AUG.18	S.F.	HELP
AUG.19	S. Cruz	HELP
AUG.20	S. Luis O.	(Strap on)
AUG.21	Lompoc	?somewhere?
AUG.22	S.B	? Help ?

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If you can help with a show get in touch.

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AUG.30	Berkeley	If not 29th
AUG.31	Reno	?????????
SEPT. 1	Eugene Or.	??????????
SEPT. 2	Seattle w/ Ferd Mert	

all dates tenative 'cept Aug. 15-16th
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CHANGE	Issue #9	Patrick does is again - great read	Weight = 8 oz	Pr	2.00
DAMAD	Rewind	Awesome - insane wraparound cover art	Bacteria Sour	EP	4.00
DISCORDANCE AXIS	Necropolitian	Japanese import - last release?	HG Fact	EP	4.00
EXCRUCIATING TERROR	Live @ Gilman	The title says it all - you need this	625	EP	3.00
FALLOUT	Louder than words	Aussie HC attack everything deserving	Spiral Obj	10"	7.00
FINAL CONFLICT	Face Institution	Last two singles as a double EP	Bacteria Sour	2xEP	6.75
JENNY PICCOLO	Information Battle	Everything I hoped it'd be - frantic	31G	12"	6.00
MURDOCK	S/T	C.R. Personnel crank on - great HC	City Lights	CD	4.50
NEOS	Fight with Donald	Canadian early 80's legendary HC	Break Even	EP	3.50
SPAZZ	Sweating	The 64 track epic collection	Slap A Ham	CD	11.00
STRAIN	Remorse	The infamous chipboard sleeve version	Bacteria Sour	EP	4.50
V/A A TRADTION OF...	Agathocles, Damad, Enemy Soil, Stack, Slight Slappers + more		Fall	EP	2.75
V/A BLOODSTAINS ACROSS SWEDEN		The series continues onward....	Red Rum	LP	10.00
V/A CHARLES BRONSON / QUILL		Japanese import - CB gettin' soft? Naw.	Nat	EP	4.00
V/A COMPLACENCY		Systral, His Hero, Default, Code 13 +++	Tuttle	EP	2.75
V/A EL GUAPO		Remastered, repressed and with Coalition provided new cover art - gettin' better w/age!	625	LP	6.00
V/A EYEHATEGOD/ANAL CUNT		Tribute to Black Sabbath - in principle	HydraHead	EP	3.00
V/A POSSESSED TO SKATE		Worth the wait - Spazz, Charles Bronson, Asshole Parade Pret. Assholes, Palatka, Unanswered	625/Pess.	LP	6.50
V/A RETURN OF THE DJ - Volume II		Best skills worldwide - awesome sampler	Bomb HipHop	CD/2xLP	13. ea
V/A SLIGHT SLAPPERS / HATED PRINCIPLES		Previously hard to get - back in	Blurred	EP	3.25
V/A SPAZZ / LACK OF INTEREST		West Bay/LA tag team-CD w/bonus livetrack	Deep Six	EP/CD	3/5.00
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A Non-Crap Comp - CD ($10.00) (out soon) featuring: Rhythm Collision, Link 80, Backyard Phenomena, Drunk N' Anger, D.U.I., P.C.'s Underworld, Dead End Kids, Less Than Jake, Oppressed Logic, Madcap, John Q Public, Sickness, Ulcer, He-Man Woman Haters, No More, No Fraud, B. Lee Band, and many more to be named later.

P.C.'s Underworld - s/t cassete was out, but temporarily is out of stock until the situation clears. Sorry.

Upcoming releases by No Fraud and D.U.I and hopefully Drunk N' Anger. Look for No Fraud's CD in the middle of summer and on thier tour.

No Fraud on tour now!!

That's right! And they're on tour with DBS August 1-7 - Florida

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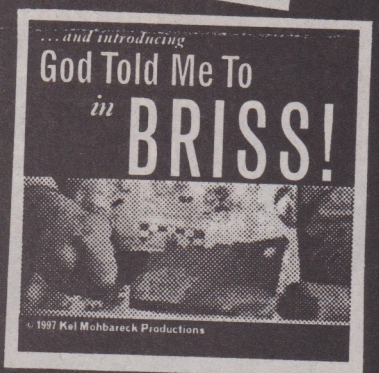

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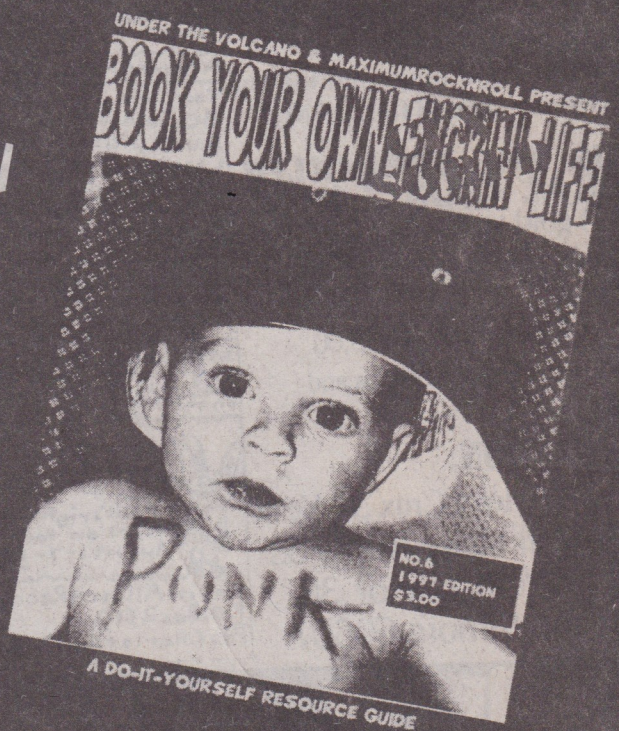

A DO-IT-YOURSELF RESOURCE MAGAZINE #6, 1997
COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

DAMMIT, THEY'RE BACK AGAIN!!

These guys are dust after 3 awesome 7"s and one LP, so now history demands an encore--if only on vinyl. Appropriately led by "Double Chins Are Go!", these three songs will be their last will and testament. We promise! Vinyl on MRR Records. Distribution: Mordam Records. Mailorder: Vacuum Mailorder